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48. 1620.







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A  
**MANUAL OF RHETORIC,**

**WITH EXERCISES**

**FOR THE**

**IMPROVEMENT OF STYLE OR DICTION,**

**SUBJECTS FOR NARRATIVES, FAMILIAR LETTERS,  
SCHOOL ORATIONS, &c.**

*BEING ONE OF TWO SEQUELS TO "GRAMMAR ON ITS TRUE BASIS."*

**By B. H. SMART,**

**AUTHOR OF "BEGINNINGS OF A NEW SCHOOL OF METAPHYSICS"; "WALKER  
REMODELLED"; "THEORY AND PRACTICE OF ELOCUTION", &c.**



**LONDON:  
LONGMAN, BROWN, GREEN, AND LONGMANS.  
1848.**





## CONTENTS.

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	Page
INTRODUCTION . . . . .	1
CHAPTER I.—INVENTION . . . . .	3
Arguments named from the capacity, knowledge, ordinary motives, &c. of the person or persons addressed . . .	ib.
Arguments named from the topics whence they are taken .	5
Examination Questions . . . . .	9
CHAPTER II.—DISPOSITION . . . . .	10
Examination Questions . . . . .	11
CHAPTER III.—DICTION . . . . .	ib.
Figures of Speech . . . . .	12–22
Examination Questions . . . . .	22
Alphabetical Index to the Classical Names of Rhetorical Figures, with the Etymologies of the several Terms .	24
Appendix to Chapter III.—Exercises for the improvement of Style or Diction . . . . .	26
Section 1 . . . . .	27
,, 2 . . . . .	29
,, 3 . . . . .	31
,, 4 . . . . .	33
,, 5 . . . . .	38
,, 6 . . . . .	42
,, 7 . . . . .	44
,, 8 . . . . .	47
,, 9 . . . . .	50
,, 10 . . . . .	52
CHAPTER IV.—DELIVERY . . . . .	56
Examination Questions . . . . .	59

	Page
<b>CHAPTER V.—SUPPLEMENTARY: Suggestions for further Exercises in Rhetoric, addressed to Learners . . . .</b>	<b>61</b>
Subjects for Exercise:—	
Personal Subjects . . . . .	71
Narratives or Statements of Facts from English History.	<i>ib.</i>
,,           ,,           from Roman History .	72
,,           ,,           from Grecian History	73
Descriptions . . . . .	74
Familiar Letters . . . . .	<i>ib.</i>
Speeches for Embryo Orators:—	
Demonstrative Speeches . . . . .	82
Deliberative . . . . .	<i>ib.</i>
Judicial . . . . .	84
Key to the Exercises for the Improvement of Style or	
Diction . . . . .	87

## P R E F A C E.

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As this little work is put forward in connection with two others (a Manual of Grammar and a Manual of Logic), I may fairly claim that it shall be estimated with a reference to the whole course of instruction, of which it is but a part.

A much larger province is asserted in it for Rhetoric than is usually assumed—larger, for instance, than Dr. Whately claims for it in his *Elements of Rhetoric*. My assumption is not arbitrary; but even if it were so, I might justify it by saying with Dr. Whately, that “it is an error to suppose a general term has some real object properly corresponding to it, independent of our conceptions; that consequently, some one definition is to be found which will comprehend everything that is rightly designated by that term, and that all others must be erroneous.” I do not wish, however, to rest on this excuse; I prefer saying, that having assigned to Grammar, Logic, and Rhetoric, all instruction for the full use of language to its appropriate ends, and having given to the first two what I thought strictly belonged to them, I was obliged to give to Rhetoric all that remained. The portion is so:

extensive, that any one, taking up this very little book, may naturally ask, how, with such a wide space before me, I can pretend to answer by it what that large tract requires. But I make no such pretence. I consider that instruction in Rhetoric is already provided for by polite literature at large, with which Rhetoric is co-extensive; and as to this little work, it professes, with reference to the extensive country on which the traveller enters, to be nothing more than what it is called—*A hand-book*.

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# MANUAL OF RHETORIC.

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## INTRODUCTION.

1. RHETORIC, according to the etymology of the word,\* is the art of speaking. But speaking in our early practice when learned without theory, and in our later practice when exercised under the light of theory, is the union of three arts, namely, of Grammar, Logic, and Rhetoric.

These are separate during the progress of learning, and only then, in order that the progress may be unimpeded and secure. And since, in this theoretical separation, a distinct province is to be assigned to each of the three; since, as we have seen, grammar looks no further than to correctness of *construction*, and logic no further than to the *sense* which words embody singly, or develop by union,—to rhetoric must belong all that remains for rendering language a perfect instrument, fitted to convince, persuade, and delight.†

2. To distinguish Rhetoric from Logic, we may state, as an especial characteristic of the former, that though, with Logic, it may appeal to the understanding, yet it never rests in this appeal as an end, but hastens on, in order to reach the heart, and, thence, if deemed necessary at the time, to move the will.‡ It concerns itself with our *emotions*; with which part of our nature, Logic is forbidden to interfere.

The distinctness of Rhetoric from Logic is rendered complete, by admitting what in the Manual of Logic is to be laid down as a principle, namely, that in logic we are supposed to use language only as an instrument to accumulate *our own* knowledge, and then to develop it for *our own* security and satisfaction. This indeed is a preparation, and the proper preparation, for using the same instrument effectually when we propose to instruct, and convince, and

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\* From *ῥέω* (rheo), I speak.

† The end of Poetry is to delight,—of Oratory, to persuade. Our view of Rhetoric includes both Poetry and Oratory, though the word is in general so limited as to include only the latter.

‡ Poetry requires only the former—Oratory, in almost all its kinds, demands the latter also.

persuade *others*: but the procedure, in the two cases, is essentially on distinct grounds, inasmuch as, in the one case, it is the adaptation of language to *one's own* thoughts,—in the other, to the thoughts of *others*. It is true, we produce conviction in another, (our purpose being honest,) by making him know what we know; but we can accomplish this, only by adapting our arguments to what he knows already: and the skilful adaptation of arguments to such data, is the especial and peculiar business of Rhetoric.

3. Language, as a rhetorical instrument, is incomplete unless spoken, or imagined to be spoken; and the pen belongs to rhetoric only to make preparation for the tongue.

This remark is not pointed to the orator alone, but to every *writer*, let him take what department of literature he will, if he appeal, through language, to the emotive or sentimental part of our nature. In such case, every one is really or virtually a speaker: the language he uses is spoken or imagined to be spoken; inasmuch as, for the end in view, it is altogether an inadequate instrument, unless the energies of voice, articulation, and action, the only immediate interpreters between soul and soul, are made a part of it. The Poet, the Historian, the moral Preceptor, so far as he goes beyond the mere purpose of convincing the understanding, is, on this account, a rhetorician, as well as the orator. And this will be good ground for the distinctions and divisions that are to follow; in laying down which, we shall not be called upon to deviate from, or to add to those already recognised, although devised by teachers who had no other department in view than public or audible speaking.

4. All composition which comes under the cognizance of rhetoric, may be divided into three kinds,—the NARRATIVE, including *Descriptive*; the DIDACTIC, including *Argumentative*; and the PATHETIC. History and Epic poetry are comprehended in the first; Oratory and Morals in the next; and Poetry at large in the last. These divisions are not clear of each other, but may be usefully kept in mind. With regard to public speeches, they are said to be DEMONSTRATIVE, DELIBERATIVE, and JUDICIAL. Demonstrative speeches, such as eulogies, lectures, and doctrinal sermons, do not immediately propose to move the will, and in this respect they differ from Deliberative speeches, or those delivered in assemblies of the people, and to senatorial and other public bodies: and they also differ, on the same account, from Judicial speeches, or those made in courts of justice for *the purposes of prosecution and defence*. Rhetoric itself,

as an art taking cognizance of all composition so included, and furnishing a course of study for improvement, is divided into four parts, INVENTION, DISPOSITION, DICTION,\* and DELIVERY.

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## CHAPTER I.

### INVENTION.

1. INVENTION is the art of *finding* means or arguments fitted to inform, convince, persuade, or delight. To succeed in this, we have to consider, first, the character, capacity, present knowledge, and ordinary motives, of the person or persons addressed; and, secondly, from what sources the means or arguments may be had, by which to affect the person or persons in the manner we propose.

2. FIRST, then, we have to consider the character, capacity, present knowledge, and ordinary motives, of the person or persons addressed. Determined by one, or more, or all of these *data*, the address or argument will take one or other of the following names: 1. *Argumentum ad iudicium*; 2. *Argumentum ad hominem*; 3. *Argumentum ad doctrinam*; 4. *Argumentum ad verecundiam*; 5. *Argumentum ad fidem*; 6. *Argumentum ad ignorantiam*; 7. *Argumentum ad passiones*.

#### § I.

1. *Argumentum ad iudicium*, an address to the judgment, is such as an honest speaker uses when he has to operate on minds not deficient in understanding and common knowledge, not warped by prejudice or principle of some peculiar kind, and not so far under the government of the passions as to be incapable of any influence not immediately operating upon them.

2. *Argumentum ad hominem*, an address to the particular man, is that which a speaker uses to a person who is biassed by some peculiar principle or motive.

Thus, for instance, to a person whose sole motive is sensual enjoyment, it would be impossible immediately to recommend temperance

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\* *Elocution* is the ancient term for *diction*; but according to modern usage, *elocution* means delivery. Hence, to avoid confusion, the term is dispensed with in both places.



on ordinary grounds; but an argument might be addressed to that very motive in its favour, namely that by temperance the senses are preserved in a healthy state, and consequently in a better condition for receiving the pleasures peculiar to them. Such an argument would be *Argumentum ad hominem*.

3. *Argumentum ad doctrinam*, an address to learning, or to people of learning, is an address which presumes the audience to be instructed in some branch or branches of learning in which mankind at large do not participate.

Thus, for instance, a physician, a lawyer, or a divine, discoursing to an audience of his professional brethren, would make frequent use of the *argumentum ad doctrinam*; a mode of address which he would not be justified in using, if discoursing on the very same subjects to an ordinary audience. He would then, in order to succeed, be compelled to employ *popular* arguments, or such as are adapted to ordinary knowledge; and not till he had instructed his auditors, could he, with effect, employ any other.

4. *Argumentum ad verecundiam*, an address to the sentiment of reverence or respect, is that which a speaker uses when, in support of his argument, he relies on that sentiment in his audience toward the source whence it springs.

The sentiment may be special or universal. In ancient times, a disciple of Pythagoras was able to silence any opposition among his fellow disciples, by averring, in support of a proposition, the fact that *the master himself said so*: (*ipse dixit*.) In modern times, a speaker may procure admission for a scientific truth which he is unable to demonstrate, by affirming it to be an ascertained principle of some established science, or the discovery of some accredited philosopher. In this case, instead of the appropriate physical proof, he uses the *argumentum ad verecundiam*.

5. *Argumentum ad fidem*, an address to religious faith, is that which a speaker uses when he grounds his argument solely on the religious tenets of his hearers.

With regard to an argument thus grounded, it must be evident, as tenets vary in different bodies of individuals as well as in individuals themselves, that though it may hold good in one place, or on one occasion, it will not hold good every where, and on all occasions.

6. *Argumentum ad ignorantiam*, an address to ignorance or ignorant persons, is an address which avoids the truth as it is, and advances something instead of it, as a nearer way of gaining over the ignorant hearer to the purpose in view.

*Thus, a nurse deters an infant child from something he is inclined*

to do, not by showing the true ground of its impropriety or evil, which the child may be unable to comprehend, but by the terrors of a bugbear which has existence only through the ignorance of the little hearer. Thus again we deter thieves from trespassing on our grounds, not by showing the unlawfulness of the act, which would be an argument thrown away upon them, but by stating that a police force is ever ready near the premises; which statement, if not a fact, is an argument to their ignorance and their fears; and if a fact, and known to be so, is still an argument to their fears.

7. *Argumentum ad passiones*, an address to the passions, is such an address as at once rouses passions ready to be inflamed, when the speaker chooses this means to gain his end instead of an appeal to judgement, or *the argumentum ad judicium*.

Thus, if a public magistrate stands in the way of the speaker's private interest, and the latter is a person of no principle, but of great popularity, he may at once gain his own ends by exciting auditors ready to go along with him against one whom they already hate, because he restrains them from illegal acts into which they are eager to plunge. The topics of the speaker may be, that the man is corrupt in his magisterial duties, an oppressor of the poor, an instrument of tyranny in the hands of the rich; without one proof of such allegations, which cool, instructed judgement would admit.

An address to the passions is not in itself morally wrong, when the motives of the speaker are disinterested, and he has recourse to it only when, to the best of his judgement, he has won his audience to the side of truth by proofs offered to their cool, instructed understanding. In this case, however, it is more than probable that he will have to excite, not their most inflammable passions, but the passions of their better nature, dormant and inactive while the former are raging, or are ready to rage. Moreover, if under the word *passions* we include, as we are entitled to do, our imaginative sensibility, from which spring all those emotions that so often delight us, without urging us on to any particular course of action, then every address intended to awaken such emotions, including all the productions of poetry, will be an address to the passions.

## § II.

1. Such being the *data* to which arguments are to be adapted, we have SECONDLY to consider the topics of our arguments, that is the *places* or sources whence they may

be taken. Now, arguments are either external or internal:—*external* when not included in the subject treated of; *internal*, when, being so included, they are to be found by a diligent consideration of the subject. The topics of external arguments are two: internal topics are many; of both kinds, they are as hereafter stated.

Previous to the statement, the learner may avail himself of the following synopsis.

I. External Topics		{ Experiment. Testimony.	
II. Internal Topics	{	Definition . . . . .	1
		Etymology . . . . .	
		Enumeration . . . . .	
		Genus . . . . .	
		Species . . . . .	
		Cause { Efficient, or a priori . . . . .	2
		{ Final, or a priori . . . . .	
		Effect, or a posteriori . . . . .	
		Antecedents . . . . .	
		Consequents . . . . .	
		Adjuncts . . . . .	3
	{	Comparison { Similitude . . . . .	
		{ Analogy or parity of case . . . . .	
		{ Contraries . . . . .	
		{ Proportion . . . . .	
		{ A fortiori . . . . .	

(I.) *Experiment* and *Testimony* are the sources of proof, whenever an audience require conviction that cannot be produced by the most diligent direction of their attention to the subject treated of, as it already exists in their own minds.

Thus, if we have to establish the proposition that the air we breathe is a combination of two fluids, oxygen and nitrogen, our proof must either be, *experiment* addressed to the senses, or the *argumentum ad verecundiam* derived from the *testimony* of scientific men. Thus again, if we have to make out the charge of theft against a man, we must either detect him in the fact before the eyes of those who are to judge of it, or we must bring credible witnesses of his guilt, to support our charge. And thus, once more, if we desire to establish the proposition that Socrates was a philosopher of eminent virtue, our proof must be the *argumentum ad verecundiam*, derived from the particulars of his life, that rest for their truth on the *testimony* of those who have recorded them.

(II. 1) *Definition, Etymology, Enumeration, Genus, Species*, are the chief topics of argument which are deno-

minated *internal*,—that is, which the subject itself supplies when attentively considered.

Thus, for instance, if an orator, for some reserved end, should think fit to enlarge on the subject of *Generosity*, he might, in the first place, urge the nobleness of this sentiment, by an argument derived from the nature or *definition* of the thing; which argument would likewise be an argument from *enumeration*, if it contained a detail of particulars constituting the thing. He might say, for instance, that generosity is a readiness to share with others advantages which the possessor has the power to keep to himself; a disposition to give and to forgive; candour, forbearance, and the absence of all envy;—that these are the characteristics of a noble nature, and prove the nobleness of the virtue which includes them. To this argument from *definition* and *enumeration*, the speaker might add another from *etymology*. *Generous*, he might say, originally meant well-born; and the transfer of the word from its first to its present meaning, is an evidence that as it formerly meant nobility of blood, it must now mean nobility of soul.\* But further; if the orator, in using these arguments, has a special end in view, say that he wishes to recommend to his auditors an act of relief to a man who has been unfriendly to their interests, then the whole argument may be said to be derived from the topic called *genus*; in other words, it is a general argument not yet specially applied. If, on the other hand, he had begun with the special example, and had hence inferred the nobleness of generosity in all its forms, the argument would have been said to be derived from the topic called *species*.

(II. 2) *Cause, Effect, Antecedents, Consequents, Adjuncts*, are other topics whence internal arguments are derived.

Let it be imagined that the orator has to recommend to his auditors the particular act of generosity already supposed, namely, a grant of relief to one who has been unfriendly to them and their interests,—he might reason from the act itself as a *cause* of certain effects that must follow: we may expect, *a priori*, or independently of experience, he would say, that we shall be rewarded by the respect and esteem of men, and the favour of heaven. The conjuncture itself, the opportunity of yielding relief under such circumstances, he might affirm to be the work of heaven in order to try their generosity; an argument which is taken from the *final cause*, or that which affirms a *purpose* as the cause of what is stated to exist. This also is an *a priori* argument. The orator then calling the attention of his auditors to

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\* All these arguments rest on *data* which are supplied by the common knowledge of mankind, and are therefore included under the *argumentum ad judicium*. Arguments are named according to the point of view in which they are seen; and the pupil in rhetoric will run into the logical error of *confounding cross divisions*, who is not aware of the fact here stated, while he is learning the distinctions set down for his guidance above.

the man's distressful state, might argue from that as an *effect* for which a cause was to be found; which cause he might say, is not merely to try their generosity, but to punish the man for his former unfriendly conduct to them. But this a *posteriori* conclusion becomes, when stated, an *antecedent*, that is to say, a statement connected with probable consequents. Among these consequents, the orator might assume this to be included; that if Providence punishes he does not call on man to punish also. But shall we not interfere with the punishment of heaven if we relieve this man? No: there is the clear command, "Do good to them that hate you," which forbids such a consequent to be derived from the antecedent. Further, in order to combat an inclination not to relieve the man, the orator might argue from the topic *consequents* thus: this man's prosperity may revive without your help, and he may be again a powerful enemy: heaven may punish the neglect of your present opportunity, by visiting you in your turn with distress. And these arguments from consequents might be enforced by some from the topic *adjuncts*:—from the adjuncts of the man,—namely, his talents, his power to conciliate friends, to injure enemies: from the adjuncts of the auditors,—namely, the dangers that in some quarters threaten their interests; the persons opposed to those interests, who already abound.\*

(II. 3) *Comparison*; namely, *Similitude*, *Analogy* or *parity of case*, *Contraries*, *Proportion*, *A fortiori*, are further names of topics whence internal arguments are derived.

Suppose, for instance, that the orator were desirous to enforce his former arguments, and, by enforcing them, to move the passions, he might find new arguments in the topics here named. Reverting to the subject itself, he might compare generosity to the sun, which shines alike on fruitful and unfruitful soils; and to this argument from the topic *Similitude*, he might add others, included in the style he uses, and which will accordingly again be noticed in the third part of rhetoric, which treats of tropes and figures of language. Again, in order to enforce his former argument, that heaven provides the conjuncture now before his auditors, in order to try their generosity or their faith, he might insist that their own case with respect to heaven, is a *parallel* or *analogous* case to that which is brought before themselves:—deal with this man, the orator might say, as heaven deals with you:

We do pray for mercy,  
And that same prayer doth teach us all, to render  
The deeds of mercy. SHAKESPEARE.

---

\* Adjuncts of some such obvious kind as these, accompany every general subject, and may be said to be part of it. If wholly accidental, so as not to be suggested by the subject itself, they would be external arguments.

From *Contraries* the orator might argue thus to illustrate the conclusion already arrived at, that the proposed act of generosity will bring the esteem of men as a reward: "for, as selfishness brings contempt and execration, generosity brings honour and applause; as selfishness shuts out the sympathies of mankind, generosity opens those sympathies, and directs them all to the generous man." From *Proportion* he may argue thus, that it is impossible for man to equal the bounty of his heavenly Creator, but he may approach it in a certain humble degree, and the greater the degree, the more nearly will he resemble the Creator who formed him. And lastly, in order to enforce the argument drawn from a prudential regard to consequences, the orator might say, that if, without regard to such consequences, it behoves his auditors to yield the relief desired, then *a fortiori*, with those impending consequences in view, they cannot but resolve to yield it.

### Examination Questions.

Page 1, et seq.

1. What is Rhetoric? 2. If Logic is in practice united with Rhetoric, how may we distinguish one from the other in theory? 3. Is language likely to be complete as a rhetorical instrument, when acquired only by means of the pen? 4. What are the three kinds of composition which come under the cognizance of rhetoric? What are the different kinds of public speeches? What are the four parts into which Rhetoric is divided?

Page 3.

1. What is Invention? 2. What have we to consider first, when we seek to inform others, or convince, or persuade, or delight them?

Page 3, et seq.

1. What is *Argumentum ad judicium*? 2. What is *Argumentum ad hominem*? 3. What is *Argumentum ad doctrinam*? 4. What is *Argumentum ad verecundiam*? 5. What is *Argumentum ad fidem*? 6. What is *Argumentum ad ignorantiam*? 7. What is *Argumentum ad passiones*? Is it always morally wrong to address the passions? if not, when is such an address justifiable? and by what extension of the word *passions*, may we consider every production of the poet to be an address of this kind?

Page 5, et seq.

1. Having before us the *data* to which arguments are to be adapted, what have we to consider secondly? How are arguments, with reference to their general topics, divided? I. When are Experiment and Testimony the sources of proof? II. 1. What are the chief topics of argument denominated internal? II. 2. What are other topics whence internal arguments are derived? II. 3. What are names of topics that come under the general name *Comparison*, whence internal arguments are derived?

## CHAPTER II.

## DISPOSITION.

1. **DISPOSITION** is the art of arranging arguments, so as best to fit them for producing the intended effect upon the persons addressed.

An arrangement of arguments that make them effective for one audience, is not always the best arrangement for another. We must consider what knowledge the auditors already have; what are their capacities; and what are the prejudices we have to combat; and must bring forth our arguments in the order best adapted to meet their minds. No one rule can be given for this beyond the general statement here laid down; its application to particular cases must be left to the speaker's judgement. Nevertheless, there are certain general heads which experience has suggested for the disposition of arguments; and of these we must learn at least the names. But before these are mentioned, it will be proper to bear in mind that *three* things may be required in a speech: first it may be necessary to prepare the minds of the audience for the arguments about to be offered: then when such preparation has been made, to produce the arguments: and then to add a practical conclusion, with inducements to action. In a sermon these three things are called Narration or Explanation; Doctrine; and Practice. In a Senatorial, a Forensic, or a Popular address, we may generally trace the same three parts, first, in some apology which the speaker makes for himself, or some averment concerning the difficulty or the importance of the subject, or some narration of the circumstances which cause it to be brought into discussion, or some plea for the kind of argument which he will have to bring forward: after this we come to the main purpose of the speech, the proposition, with its accompanying proofs: and thirdly we find the speaker summing up his arguments, appealing to the feelings of his auditors, and urging them to act upon the views unfolded. Even in a written essay, if of any length, we expect something of an introduction, a middle and a conclusion; and the same three parts will generally be traceable in a poem, and even in a letter. Hence,

2. In a regular oration, there will be three parts, the *Exordium* or Proémium; the *Confirmation* or Argument; and the *Peroration*. But between the Exordium and Confirmation, and assignable as sub-parts to either of these, there will be some or all of the following parts: the *Proposition*, or that which the forthcoming arguments are to prove; the *Division*, or the several points which are to be separately proved, as means of the general proof. Again in these last mentioned parts may be comprehended the *State of the Case*, or the exact point at issue; and the *Nar-*

*ration*, or Statement of the circumstances which have brought the subject under the consideration or judgement of the auditors. Again, after or before the Confirmation or Argument may come a part called the *Confutation*, in which all objections are met, and all the arguments which have been, or may be opposed to the speaker's views, are combated. As to the Peroration, or concluding part of the oration, it is so called, because in this part the speaker generally goes *through* the heads of his *oration* again, in order to urge them with increased warmth; and along with these he restates the conclusion, with an immediate call to action, if his speech is of a denomination which proposes such a call as its ultimate object.

In Saint Paul's Speech before Festus, (Acts xxvi. verse 2—29) the second and third verses contain the Proémium: the following verses to the twenty-third inclusive contain the Argument, with the State of the Case and the Narration intermingled; and verses twenty-five, twenty-six, twenty-seven and twenty-nine contain the Peroration.

For a further illustration of the Divisions proper to an Oration, see the imaginary speech of a schoolboy to his master in Chapter V. hereafter.

### *Examination Questions.*

1. What is Disposition in Rhetoric? 2. What are the three great parts in a regular oration? What, between the Exordium and Confirmation, may occur as sub-parts? What sub-part may further occur, before or after the Confirmation? Why is the Peroration so called; and what is generally done in this part of an oration?

## CHAPTER III.

### DICTION.

1. **DICTION** is the manner or *Style* in which a person speaks or writes, depending on his choice of words, the degree in which he expands his thoughts by their means, the structure, length, and connection of his sentences, and the sparing, or the liberal use, of what are called figures and tropes.

2. Every speaker or writer has, or should have, his own general style, but this should be capable of three varieties, each proper if the time and occasion call for it, namely, the *Colloquial*, the *Middle*, and the *High style*.

All of these may properly occur in one and the same discourse;



for instance, the colloquial style at the beginning; the middle style in the argumentative part; and the high style in the peroration or conclusion. As an example of their difference, we may undertake to express the same thought in each of the three styles; thus:

*Colloquial style.* Let us compare man with other animals;—is not he a wonderful piece of work? His powers of reason chiefly make him so: for indeed they are infinite; they shine through his form, and speak in all his movements. Surely, he is more than a mere animal: we may almost say he is an angel or a god.

*Middle style.* Man, noble in reason, infinite in faculties, in form and moving express and admirable, in action like an angel, in apprehension like a god, is a wonderful piece of work.

*High style.* What a piece of work is man! how noble in reason! how infinite in faculties! in form and moving, how express and admirable! in action, how like an angel! in apprehension, how like a god!—SHAKESPEARE.

3. Figurative language stands opposed to plain language. It results either from the peculiar *form* of the sentence, or from *turning* some word contained in it, to an unusual application.

Thus, if instead of saying "This country is very fertile," I say, "How fertile this country is!" I use, in the latter case, a figurative expression, the whole sentence having a rhetorical form compared with the other, which is simply logical. Again if instead of saying "This country is remarkable for fertility," I say "It *smiles* with fertility," I also use a figurative expression; for the word *smiles* is applied to an inanimate object, and not, as usual, to the human countenance; there is indeed, by means of this *turn*, an implied comparison between the human countenance, and the surface of a country, when both produce a similar effect on the feelings of the observer. Of these two examples, the former is strictly called a *figure* of speech, that is, a distinctive *form* of sentence; and the latter is strictly called a *trope*, or the *turn* of a word to a new application. Custom, however, confounds the difference here described;\* and therefore, in naming and defining the figures of speech hereafter, both the figures of sentences and the tropes of words, will be included under that general denomination.

4. All sentences are figurative, though not commonly so considered, which express in a brief and lively manner what logic would draw out at full, in periods primarily

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\* And with sufficient reason. A single word, if it be only a part of speech, loses its separate meaning when associated with other parts to make up one expression with one meaning; and hence the effect of a trope in a single word, is communicated to the sentence it helps to form.

divisible into the two grammatical parts, nominative in the third person, and verb indicative agreeing with it.

Thus the sentences "I am happy at this meeting:" "You give me great pleasure:" "We are obliged by your kindness:" "Allow me to assist:" "Are you quite well?" "Oh! that I were in health;" are figurative forms of speech, which include, though they do not formally express, the following logical propositions: "Happiness at this meeting, is my present state of feeling:" "That you give me great pleasure, is what I declare to you:" "Your kindness is felt by us to be obliging:" "That I should assist you, is what you are requested to allow:" "Whether or not you are quite well, is what I ask you to declare:" "That I were in health, is what I ardently wish." Although the previously stated rhetorical expressions have not, in each instance, an assigned name, so as to bring them all under the denominations about to be given; although they are the familiar expressions of common life; they have nevertheless quite as good a title to be considered figures of speech as the examples which follow.

5. *EROTESIS*\* or interrogation, is a figure or form of sentence, which requests, or semblably requests an answer, without the logical formality of affirming the request; as, "Art thou angry?" "Where are your fathers?"

These expressed with logical formality, would be expanded in some such manner as the following: "Whether or not thou art angry, is what I request thee to tell me." "Where your fathers are, is a fact which you are called upon to declare."†

6. *ECPHONEISIS* or exclamation, is a natural cry carried out into a sentence; the expression of emotion without the logical formality of affirming the emotion; as, "How surprising!" "What a piece of work is man!"

These, expressed with logical formality, would be expanded in some such manner as the following: "That which is before me, is very surprising." "Man is a most wonderful piece of work."

\* The etymological explanation of this, and of the subsequent names of figures of speech, will be found in the alphabetical Index at the end of the chapter.

† All sentences interrogative in form are rhetorical, even the most familiar. A distinction has been made between such as really, and such as semblably require an answer, the former being deemed plain, and only the latter figurative. The distinction is unsound. It is framed on a supposition that rhetoric begins late in helping to form the structure of speech; but it is the earliest of the three arts. We are rhetoricians in infancy, and by slow degrees become grammarians and logicians.

7. **PERIOD** means a circle, and a sentence is so called when its parts are grammatically dependent to the end. The former part of a period being assimilated to the semi-circle which begins the circle, is called the **Protasis**; the latter being assimilated to that which completes it, is called the **Apodosis**. In the logical period, the protasis is a nominative of the third person, and the apodosis, the verb agreeing with it; for example, "Thy seed—shall be as the stars." Every other form of period may be considered a rhetorical form: for example; "As the stars, so shall thy seed be."\*

8. **PARENTHESIS** is the insertion of a sentence within a sentence; as, "Almost every man (with shame be it spoken) looks more to his temporal than his eternal interests."

9. **ANALEPSIS** or recovery, is a method of enforcing the connection between the protasis and apodosis of a period by bringing up the whole meaning of the former to a single word, and placing this word, with grammatical redundancy, at the head of the latter. A rhetorical expedient of the same kind, called **Antanaclassis**† or reciprocation, consists in calling up, after intervening clauses, the words which preceded, so as to bring them to that part of the period with which they are to make construction; and the words so brought up, may, or may not be accompanied by a slight variation or addition. The grammatical figure **Apposition** is often used with something of the same effect as those two which are more strictly rhetorical figures. The repetition of a word for the same end is, under certain circumstances, called **Anaphora**, and sometimes **Ech'o**.‡ All these expedients may take the general name, **Analepsis**.

The following is an example of **Analepsis**: "The guardian of my youth, and the friend of my maturer years; my physician in sickness, my prudent adviser in health; *he* surely will not be long absent from me in this emergency."—The following exemplify **Antanaclassis**, as explained above: "The man in whom I had placed full confidence, who owed all to my kindness, who had the custody of what I most valued, and who had vowed to be ever faithful to me; *this very man*,

\* For further theoretical information, and for practical instruction concerning *periodic* sentences, see the Appendix to this Chapter, Section 4.

† See also hereafter, 14.

‡ See hereafter, 13.

*I say, was the first to betray me.*" "Every sentence contained in it, (if the interpretation of words is to be settled, not according to fancy, but by the common rules of language,) *every sentence, I say, contained in this little book*, is to be found in the brightest pages of English literature, and the most sacred volumes of English law." Of nouns in apposition used with something of the same effect, the following are examples: "Music and Poetry, *arts* which address the imagination and feelings through the sense of hearing, originally existed as one and the same thing." "William of Normandy, *a man* whom the Saxons feared as well as hated, vainly endeavoured to change the language and institutions of the whole country." "He was in his seventieth year; *an age* when one ought to be well prepared for eternity." "Man, said he, is born to trouble; *a truth* often expressed, because often experienced." "He gave his mind up to low pleasures; *pleasures* which destroy the health both of soul and body." It is this last way of recovering the sense of a clause or sentence, which by some has been called *Echo*: it is also, in instances like this, called *Anadiplosis*: see 13 hereafter.

10. *HYPERBATON* or transposition, is an arrangement of words for rhetorical effect different from that which grammar or logic would prescribe; as "*Silver and gold* have I none." "*Great* is the Lord!" Sometimes there is grammatical redundancy joined with this figure; "*Your fathers*, where are *they*? *And the prophets*, do *they* live for ever?" It is then both hyperbaton and pleonasm. A transposition is called *Hys'teron* when what should be *last* comes first; as "*Bred and born*" for *born and bred*: and *Anas'tro-phe* when a governing word that usually comes first, is placed last; as "the woods *among*." Hyperbaton, as a general term, will include all these figures.

11. *ANACOLUTHON* or inconsequence, is a break down in the grammatical construction, the protasis not having its proper apodosis. If, however, the interruption occurs less as an effect of emotion, than of a sudden purpose in the speaker to hold back what he was about to say, it is called *Apopsiopesis*, or silence.

Anacoluthon, though a grammatical defect, is a rhetorical beauty, if naturally produced or imitated: as, "If thou art he—but oh! how fallen!" "He who hath seen life in all its shapes, and fully knows its good and evil—No! there is nothing on earth which can make a wise man desire a greater length of days than heaven appoints." These are instances, in which the break down is the effect of emotion:—the following is an example of *Apopsiopesis*: "I declare to you that—but we must not now lose time in words."

12. *APARITH'MESIS* or enumeration, is a detail of things in corresponding words, each word or phrase having the same grammatical character: counting, "One, two, three," &c., is the simplest example. If the particulars are hurried together so as to have the effect of being gathered into a heap, the figure is called *SYNATHRŒSMUS* or accumulation. If, in this process, the conjunctions are left out, we then call the figure, *ASYN'DETON*. If, on the contrary, in order to prolong time for the attention to dwell on each particular, more conjunctions are used than the construction requires, we then call the figure *POLYSYN'DETON*. Further; if, in the enumeration, each particular rises in force or weight above the preceding, we then call the figure, *INCREMENTUM* or increase; and under certain circumstances, *CLIMAX*, *ANABASIS*, or gradation: the opposite figure to which, namely to *Incrementum*, *Climax*, or *Anabasis*, is called *DECREMENTUM*, *ANTI-CLIMAX*, *CATABASIS*, *BATHOS*, or descent.

The following passages are examples of *Aparithmesis*: "His disinterestedness, his candour, his kindness, and forbearance, are remarkable." "By a series of misconduct, he lost his fortune, ruined his health, alienated his friends, and abridged the term of his natural life." The following may be given to exemplify *Synathrœsmus*: "He was every thing: painter, poet, musician, soldier, magistrate, hunter, fisher:—what indeed was he not?" A well-known instance of *Asyndeton*, is Cæsar's letter to the Senate: "I came, saw, conquered." *Polysyndeton* may be instanced by the following sentence:—"When Socrates fell, truth, and virtue, and religion, fell with him." *Incrementum* is the name properly given to such a manner of speaking as this: "If credit, if interest, if happiness, are of no estimation in your eyes,—think on the consequences; think on the precepts of religion; think on the hopes of immortality." Supposing the ascent to be more palpable, we shall then properly use the term *Climax*, or *Anabasis*; as, "There is no enjoyment of property without a government, no government without a magistrate, no magistrate without obedience, and no obedience where every one acts as he pleases." Again; "Not the solemn demand of my person, not the vengeance of the Amphictyonic council which my enemies denounced against me, not the terror of their threatenings, not the flattery of their promises,—no, nor the fury of those accursed wretches whom they roused like wild beasts against me, could tear my affection for my country from my heart." And again: "What a piece of work is man! How noble in reason! How infinite in faculties! In form and moving, how express and admirable! In action, how like an angel! in apprehension, how like a god!" The opposite figure,

namely, Catabasis, Anticlimax, Decrementum, or Bathos, is almost always a fault; as in a celebrated example :

"The great Dalhousie, he, the god of war,  
Lieutenant-colonel to the earl of Mar."

Though, sometimes, when ridicule is intended, this figure is legitimately used; as

"Wise if a minister; but if a king,  
More wise, more just, more learn'd, more *every thing*."

13. The figures of repetition and redundancy, are ANAPH'ORA, which continues a sentence by emphatically repeating the same word or words at the *beginning* of clauses; EPIPH'ORA or EPIS'TROPHE, which consists in a similar repetition at the *end* of clauses; EPANAPH'ORA or SYM'PLO-CE, which unites the practice of both the preceding figures; ANADIPLO'SIS, which ends a clause, and begins the next, with the same word; EPANALES'IS, which begins a clause with a word, that is made to end the next clause; EPAN'ODOS, which repeats words in inverted order; EPIZEU'XIS, which repeats words or phrases in the paroxysm of passion; SYNON'YMY, which uses different words with the same meaning; EXERGA'SIA, which does the same with phrases, or short speeches; PLE'ONASM, which is a general name for redundancy of words, in order to dwell upon a meaning with energy or passion. Instead of some of the names indicating repetition, we find the more general term *Echo* sometimes used. Sec. 9.

Of Anaphora, the example may be, "*Peace* crowns our life; *peace* breeds plenty." Of Epiphora, "We are born in *sorrow*; we pass life in *sorrow*; and we die in *sorrow*." Of Epanaphora, "*Vice*, for a moment brings *pleasure*; *vice*, for ever after, destroys *pleasure*." Of Anadiplosis, "*Prize wisdom*; *wisdom* is a jewel." Of Epanalepsis, "*Sins* stain the soul; forsake thy *sins*." Of Epanodos, "Woe unto them that call *good evil*, and *evil good*; who put *darkness* for *light*, and *light* for *darkness*." Of Epizeuxis, "O my son Absalom! my son, my son Absalom! Would I had died for thee, O Absalom, my son, my son!" Of Synonymy, "Rogue, villain, scoundrel! no name is too bad for thee." Of Exergasia, "What was thy sword doing? against whose breast didst thou raise its point? how were thy weapons employed?" Of Pleonasm, "He is the *very* same person;" "*False* traitor;" "The *Most* Highest."

14. ANTITH'ESIS or ENANTIO'SIS is an opposition of meaning and of words, which in some sentences takes the name Epan'odos, as in the example of that figure given

above; "Woe unto them that call *good, evil*; and *evil, good*; who put *darkness* for *light*, and *light* for *darkness*." A celebrated example of Antithesis is the following; the writer is speaking of the Thames:—

"Though *deep*, yet *clear*; though *gentle*, yet not *dull*;  
Strong without *rage*; without *o'erflowing, full*."

This figure is called *Synœceio'sis* when it reconciles two truths; as "*Flattery* brings *friends*; *Truth* brings *foes*." It is called *Antimetab'o-le* when it is used in definition thus: "A *Poem* is a *speaking picture*; a *Picture*, a *mute poem*." It is called *Paradias'to-le*, when only part of a word is opposed to a part of another word; as "Virtue may be *overshadowed*, but not *overwhelmed*." It is called *Polyp'toton* when one case of a noun stands against another case; as "*Foot to foot, hand to hand*." It is called *Antanac'la'sis*,\* when a word having one sense is reflected by, or opposed to the same word having another sense; as, "*Care* for that which removes *care*;" that is, be anxious for that which will make the mind easy. It is called *Pareg'menon* when it opposes words that have the same derivation, as "I write *friendly* of *friendship* to a *friend*." And this is called *Pl'o'ce*, when a proper name is first used as the name of the person, and then to signify the qualities of the person; as, "George will always be *George*." The latter figures scarcely fall under the general head, because the antithesis or opposition is in meaning only, and not in words. In the last example, the name whose two meanings are opposed, is a noun proper. This is called *Oxymo'ron* when the name is common instead of proper; as, "Home is *home*." And, lastly, it is called *PARONOMA'SIA* or *Pun*, when there is a play on words wholly different in themselves, but the same in sound; as, "These men, for the *gilt* of France," (that is, the golden bribes of France,) "oh! *guilt* indeed," (that is, oh! wickedness indeed,) "have confirmed conspiracy with fearful France." This example, though from Shakspeare, is in bad taste, and the *Paronomasia* must, in good speaking or writing, be excluded from the figures of rhetoric in any style but the low and ludicrous.

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\* See also at 9.

15. Among the minor expedients of rhetoric must be reckoned ALLITERA'TION, HOMOIOTELEU'TON, and ONOMATOPŒIA. Alliteration is the placing of words together, or near together, which begin with the same letter or sound; as "*Ruin* seize thee, *Ruthless* king." Homoioteleuton is a similar placing of words together which have the same termination or rhyme; as "To the failings of his friends he was *kind* but not *blind*." Onomatopœia is a coinage of words from some natural sound; as in saying "He *hemmed* and *hawed* before he spoke."

16. We come next to the figures of speech which the ancient rhetoricians denominated *Tropes*; but we must first take notice of the SIM'I-LE. This is not strictly a figure, but an argument, employed to make plain or vivid, if not to prove, some proposition connected with it. The following are examples: "*As the stars*, so shall thy seed be;" "Henry was like a *lion* in war; but like a *lamb* in peace." "He keeps in his anger, with the determination of a man *that bridles a spirited horse*."

17. METAPHOR or transfer, is a trope or turn of a word from its proper application, in such a manner as to include a simile or comparison without the formality of stating it; as, "He *bridles* his anger;" where by the trope *bridles*, we imply a comparison between a man who restrains his horse, and one who restrains his anger. If a metaphor is bold to a degree of impropriety, it is called CATACHRESIS or abuse; as, "I *feel* the solemn sound;" "My *thirsty* ear *drinks* your tidings."

18. METAPHOR takes the name METONYMY when the name of the cause is put for that of the effect; as "Read *Locke*," for Locke's *writings*: or that of the effect for that of the cause; as "*Pale* death," for death that *makes* pale: or that of the thing containing for that of the thing contained; as, "He loves his *glass*," for the *wine* that is in his glass. In the same manner the *crown* is often a metonymy for the *king* or *queen*; the *tongue* for *eloquence*; the *sword* for *war*; the *steel* for the *sword*; and so forth. But when the transfer or change of a name is that of a part for the whole, or that of the whole for a part, its more particular name is SYNEC'DO-CHE or comprehension; as "the *threshold* or *roof*" for the whole



house; "the year" for a *part* or season of the year; and so forth.

19. METAPHOR, as a general term, will also include Antonoma'sia, which is the use of a proper for a common name, as a *Nero* to signify a tyrant; or of a common for a proper name, as the *Stagyrite* to signify Aristotle. It will also comprehend Metalep'sis, which is a complication of tropes, or one trope under another, as in saying "The *Rhine* is in arms," where by *Rhine* we mean the *country* of the Rhine, and by *country*, the *people*. But Metaphor becomes AL'LEGORY when the representative expressions are continued through a description or a story, so that the primary or literal meaning is superceded by the representative or figurative meaning, except so far as ability reaches to interpret the one into the other. Of this kind of composition Spenser's *Fairy Queen* is an illustrious instance in verse, and Bunyan's *Pilgrim's Progress* an admirable one in prose. A proverbial allusion to a fable or allegory is called a PARCÆ'MIA, as "You are washing the blackmoor white," that is, you are labouring in vain.

20. I'RONY is a figure by which we say one thing and mean another, the intention being made known by the speaker's manner and peculiar tone of voice; as, "Well done, honest fellow! be sure that, sooner or later, you will be duly rewarded;" which by the speaker's manner is made to signify, Basely done, rogue! be sure that, sooner or later, you will be duly punished.

21. SAR'CASM is also a figure that derives its force from the speaker's manner, who, in uttering it, is supposed to contract his lips and show his teeth; as might be done in having occasion to say, "Now, satiate thyself with blood!" which was uttered when the head of Cyrus was thrown into a bowl of blood. A less biting sarcasm was called Diasyr'mus or Di'asyrm. A sort of sarcasm also occurs under the title Mime'sis or mimicry, of which a striking example is furnished in Shakspeare's play of *Henry the Fourth*, where Hotspur ridicules a fop. An insulting but jocose speech, which amounts to a sarcasm, is called a Charient'ism, as when a person says, "Defend me from your friendship." And this is called an Asteism

when conveyed in terms of civility; as when a person says, "Pardon me for having given you credit for brains."

22. *HYPER'BO-LE* or exaggeration is a figurative manner of speaking in which we exceed the truth in order to make it more striking; as when we say that a person is as *tall* as a *poplar*, or as thin as a *lath*; that a field of battle presented *rivers* of blood, and *hills* of slain. On the other hand, *LI'TO-TES* or extenuation, otherwise called *MEIO'SIS* or lessening, is a manner of speaking that does not reach the full truth or meaning; as when we say "I do not refuse your offer," instead of saying, I accept it: or "I do not approve of your conduct," instead of saying, I disapprove of it.\* *AUXE'SIS* and *TAPINO'SIS* are also names of figures that increase and diminish the things they allude to, but with this difference that Hyperbole and Litotes do not seek to alter the truth as it is, while Auxesis and Tapinosis increase or diminish it to a degree of intentional falsehood; as when we craftily call *that* a crime which is only a fault; or *that* a fault of inadvertency which is really a crime: that is to say, the exaggeration and extenuation is, in one case, only in mode of expression; while in the other, it is put forward as the literal truth. It will be useful to bear in mind that the term *EUPHEMISM*, which means a delicate way of saying what might otherwise offend, is applied to certain modes of expression having a general agreement in character with some of these.

23. Among the expedients of rhetoric must be mentioned *PROLEP'SIS* or anticipation; *SYNCHORE'SIS* or concession; *EPIT'RO-PE* or permission; *PARALEI'PSIS*, *APOPH'ASIS* or omission: *ANACENO'SIS* or communication; *APOR'RIA* or dubitation; and *EPANORTHO'SIS* or correction. The one common inducement to all these expedients is, that the speaker may anticipate, or seem desirous to anticipate, whatever his hearers may think either with him or against him, and so win their opinion of his candour and fairness.

The following is an example of Prolepsis: "What then, *shall we sin because we are not under the law, but under grace?* God forbid!" The following, of Synchorexis: "*I acknowledge that he is very thoughtless*, but he is quite incapable of deliberate vice." The fol-

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\* See also Manual of Grammar, page 93, the second foot note.

lowing of Epitrope: "Well, *take your fact, I give it up; let it be as you state it; still,*" &c. The following of Paraleipsis or Apophasis: "I *pass by* his headstrong temper, which killed his mother; I *omit* to speak of his ingratitude to the best of fathers; I *say nothing* of his cruelty to his brother and sister:—I shall speak simply of his behaviour in the present transaction." The following of Anacœnosis: "Had the case been yours, what would you, or what could you have done?"\* The following of Aporia: "Shall I speak, or be silent? Shall I put a seal for ever on the deed I have discovered, or make it known to the whole world?" The following of Epanorthosis: "O brave youth! Brave, did I say? Most heroic youth!"

24. There are some figures of rhetoric which cannot naturally and properly occur, but when the speaker and his hearers have the imagination excited by a more than common degree of passion; and these are in consequence properly found only in poetry, or in the concluding parts of an oration, when the feelings of the hearers have been wound up to a more than ordinary pitch. Among these figures may be especially reckoned *HYΠΟΤΥΠΩΣΙΣ* or vision,—the imagination of things not present, as being before the eyes; *ΠΡΟΣΟΠΟΙΕΙΑ* or personification,—the imagination of things as persons, which things in reality are lifeless; and *ΑΠΟΣΤΡΟΦΗ*, an address to an imaginary, or to a dead, or to an absent person, as if within sight and hearing of the speaker.

Of Hypotyposis, we may take for our example the following passage from Pope's *Elegy to an Unfortunate Young Lady*:

"What beckoning ghost along the moonlight glade,  
Invites my steps, and points to yonder shade?  
'Tis she; but why that bleeding bosom gor'd,  
Why dimly gleams the visionary sword?"

Of Prosopopœia or personification, the following is an example: "The mountains clap their hands, and the hills sing with joy." And of Apostrophe, the following is a good example:

"O gentle sleep,  
Nature's soft nurse, how have I frighted thee,  
That thou no more wilt weigh mine eyelids down,  
And steep my senses in forgetfulness."—SHAKESPEARE.

### *Examination Questions, pages (11–22).*

(The answers will be found in the sections numbered correspondently.)

1. What is Diction in Rhetoric?
2. What are the three general

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\* A good example of its use occurs in the speech of the Lord Chief Justice, Henry IV., Second Part, last scene, "Question your royal thoughts, &c."

varieties of Style? 3. To what does figurative language stand opposed? and from what does it result? 4. Are the exclamative and interrogative forms of ordinary sentences, and other resembling ways of speaking which prevail in common discourse, to be deemed figurative? 5. What is *Erote'sis*? 6. What is *Ecphone'sis*? 7. What does *Period* mean? and what are its two parts? What, in the logical period, are the grammatical forms of these two parts? 8. What is *Paren'thesis*? 9. What is *Analep'sis*?—and what, in one of the applications of the term, is *Antanacla'sis*? 10. What is *Hyperbaton*? Give an instance of the occurrence of *Pleonasm* with *Hyperbaton*. When is a transposition called *Hys'teron*?—when, *Anas'tro-phe*? 11. What is *Anacolu'thon*? When do we name a breaking off in a speech, *Aposiope'sis*? 12. What is *Aparith'mesis*? When do we call an enumeration *Synthra'smus*?—when, *Asyn'deton*? When, *Polysyn'deton*? When, *Incremen'tum*, *Cli'max*, or *Anab'sis*? What is the figure named which is opposite to *Incrementum*, *Climax*, or *Anabasis*? 13. What are the figures of repetition and redundancy? 14. In most of the figures you have just described, there is an opposition either in the sense, or in the words, or in both:—What classical terms are used in speaking of such opposition? Give an example of *Antith'esis* from an English poem. What is this figure called when it reconciles two truths? what is it called when used in this way, “*A poem is a speaking picture; a picture, a mute poem*?” When is this way of speaking called *Paradias'to-le*? When is it called *Polyp'toton*? When is it called *Antanacla'sis*? When is it called *Pareg'menon*? When is it called *Plo'ce*? When is it called *Oxymo'ron*? What is the *Paronoma'sia* or *Pun*? Can this last figure be ever tolerated? 15. What other figures have you to mention among the minor expedients of rhetoric? What are they, severally? 16. What general term used by the ancient rhetoricians includes the figures you have next to speak of? What is a *Sim'il-e*? 17. What is a *Met'aphor*? What is *Catachre'sis*? 18. What is *Met'onymy*? What is *Synec'do-che*? 19. Which of the terms that you have lately used may be employed as a general term to signify the others, and also some that are to follow? What is *Metalep'sis*? When does *Metaphor* become *Al'legory*? What is *Par'o'mia*? 20. What is *Irony*? 21. What is *Sar'casm*? What is a less biting *Sarcasm* called? Does *Mimicry* belong to this class of figures? What is a *Charien'tism*? When may this last be called an *As'teism*? 22. What is *Hyper'bo-le*? What figure is opposite to *Hyperbole*? What is the difference between the figures *Hyper'bole* and *Li'to-tes* or *Meio'sis*, and the figures *Auxe'sis* and *Tapino'sis*? What is a *Euphemism*? 23. What have you next to mention among the expedients of rhetoric? What is the one common inducement to all these expedients last mentioned? 24. What figures of speech may be noticed as fit to be used only when the hearers' passions are roused in an extraordinary degree, or the speaker is placed under circumstances particularly exciting the imagination?

## ALPHABETICAL INDEX

TO THE  
CLASSICAL NAMES OF RHETORICAL FIGURES,  
WITH THE

ETYMOLOGIES OF THE SEVERAL TERMS.

\*. \* The numerals refer, not to the pages, but to the sections in which the respective figures of speech are described, pages (13-22.)

Al'legory, from ἀλληγορίαν, to speak otherwise*	19
Alliteration, — ad, litera, at (repeated places the same) letter .	15
Anab'asis (Ascent) — ἀναβαίνειν, to go up . . . . .	12
Anacœno'sis, — ἀνακοινών, to communicate . . . . .	23
Anacolu'thon (Inconsequence), — ἀ, ἀκολουθίαν, not, to follow .	11
Anadiplo'sis, — ἀναδιπλῶν, to redouble . . . . .	13
Analep'sis (Recovery), — ἀναλαμβάνω, to take up, to regain .	9
Anaph'ora, — ἀναφίρω, to bring up or round again, to repeat .	9, 13
Anas'tro-phe (Inversion), — ἀναστρίφω, to turn upside down .	10
Antanacla'sis, — ἀντανεκλάω, to reciprocate, to reflect . . .	9, 14
Anticli'max, — ἀντί, κλίμαξ, contrary to, an ascent or ladder .	12
Antimetab'o-le, — ἀντί, μεταβάλλω, to change in a contrary manner	14
Antith'esis, — ἀντιτίθεμι, to set against, or opposite . . . . .	14
Antonoma'sia, — ἀντι ὀνομάζω, to put a name for, or in place of.	19
Aparith'mesis (Enumeration), — ἀπαριθμῶ, to count over . . .	12
Apod'osis, — ἀποδίδωμι, to render, or return back . . . . .	7
Apoph'asis (Omission), — ἀπό, φάω, to abstain from saying .	23
Apo'ria, — ἀπορίω, to doubt . . . . .	28
Apopsiope'sis (Silence), — ἀποσιωπάω, to be silent after (beginning to speak) . . . . .	11
Apos'tro-phe, — ἀποστρίφω, to turn away or aside . . . . .	24
Apposi'tion, — ad, positio, a placing at, or by the side of . . .	9
As'teism, — ἀστέιος, urbane, polite . . . . .	21
Asyn'deton, — ἀσυνδίκτος, without a conjunction . . . . .	12
Auxésis. — αὖξω, αὖξιν, to increase . . . . .	22
Ba'thos, (A Sinking), — βαθύνω, deep down . . . . .	12
Catab'asis, — καταβαίνειν, to go down . . . . .	12
Catachre'sis (An Abuse), — καταχράσμαι, to abuse, or use to excess . . . . .	17
Charien'tism, — χαριεντίζομαι, to joke gracefully . . . . .	21
Cli'max (Gradation), — κλίμαξ, a ladder, from κλίνω, to lean against	12
Decremen'tum, — decresco, to decrease . . . . .	12
Di'asym, — διασύρω, to pull in pieces . . . . .	21
Ech'o, — ἠχώ, a sound, a returned sound . . . . .	9, 13
Eephone'sis (Exclamation), — ἐκφωνίω, to exclaim . . . . .	6
Enantiu'sis (= Antithesis), — ἐναντίος, opposite . . . . .	14
Epanalep'sis, — ἐπὶ ἀναλαμβάνω, to take up (the sentence till it comes) upon (the same word). . . . .	13

\* For etymological purposes, it is usual to translate the first person singular, indicative, of a Greek or Latin verb, by the English infinitive. This practice is here followed; the strict translation would be, I speak otherwise, &c.

Epanaph'ora (= Symploce), from <i>ἐπι, ἀναφίρω</i> , to rehearse upon (the same word,) to rehearse doubly . . . . .	13
Epan'odos, — <i>ἐπι, ὁδός</i> , a return to, or upon (the same ground) . . . . .	13
Epanortho'sis, — <i>ἐπανορθώνω</i> , to correct . . . . .	23
Epiph'ora, } — <i>ἐπιφίρω</i> , }	
Epis'tro-phe, } — <i>ἐπιστρέφω</i> , }	13
Epit'ro-pe (Permission), — <i>ἐπιτρέπω</i> , to permit . . . . .	23
Epizeu'xis, — <i>ἐπιζεύγνυμι</i> , to fasten upon, to join . . . . .	13
Erote'sia, (Interrogation) — <i>ἐρωτάω</i> , to inquire . . . . .	5
Eu'phemism, — <i>εὖ, φημί</i> , well or gracefully, to speak . . . . .	22
Exerga'sia, — <i>ἐξεργάζομαι</i> , to work out and out . . . . .	13
Homoioteleu'ton, — <i>ὁμοίως, τελευτῶν</i> , similarly, ending . . . . .	15
Hyper'baton, (Transposition) — <i>ὑπερβαίνω</i> , to (make one part) step over (another) . . . . .	10
Hyper'bo-le, — <i>ὑπερβάλλω</i> , to throw beyond (the mark) . . . . .	22
Hyptypo'sis, (Vision) — <i>ὑποτυπώω</i> , to form or sketch out . . . . .	24
Hys'teron, — <i>ὕστυρον</i> , to come after . . . . .	10
Incremen'tum, — <i>increasco</i> , to increase . . . . .	12
I'rony, — <i>εἰρωνεύομαι</i> , to dissemble . . . . .	20
Li'to-tes, } — <i>λίτός</i> , slender, }	
Meio'sis, } — <i>μείων</i> , less, }	22
Metalep'sis, — <i>μεταλαμβάνω</i> , to partake in, to share . . . . .	19
Met'aphor, — <i>μεταφίρω</i> , to transfer . . . . .	17
Met'onymy, — <i>μετωνομάζω</i> , to change name for name . . . . .	18
Mime'sis, — <i>μιμῶμαι</i> , to mimic . . . . .	21
Onomatopœ'ia, — <i>ὀνοματοποιέω</i> , to make or coin a name . . . . .	15
Oxymo'ron, — <i>ὀξύμωρος</i> , pointedly, i. e., wittily foolish . . . . .	14
Paradias'to-le, — <i>παράδιαστίλλω</i> , to divide . . . . .	14
Paraleip'sis (= Apophasis), — <i>παράλειπω</i> , to pass by . . . . .	23
Pareg'menon, — <i>παράγω</i> , to derive (one word from another) . . . . .	14
Paren'thesis, — <i>παραινέθηναι</i> , to insert . . . . .	8
Paro'mia, — <i>παροιμιάζομαι</i> , to speak by way of proverb . . . . .	19
Paronoma'sia (Pun), — <i>παρὰ, ὅνομα</i> , similarity or equality, name . . . . .	14
Pe'riod, — <i>περίοδος</i> , a going round, a circle . . . . .	7
Ple'o'nasm, — <i>πλεονάζω</i> , to be redundant . . . . .	13
Plo'ce, — <i>πλέκω</i> , to interweave . . . . .	14
Polyp'toton, — <i>πολύς, πτώσις</i> , many, case . . . . .	14
Polysyn'deton, — <i>πολύ, συνδέω</i> , much, to conjoin . . . . .	12
Prolep'sis, (Anticipation) <i>προλαμβάνω</i> , to anticipate . . . . .	23
Prosopopœ'ia, (Personification) — <i>πρόσωπον, ποιέω</i> , person, to make . . . . .	24
Prot'asis, — <i>προτείνω</i> , to stretch onward . . . . .	7
Sar'casm, — <i>σαρκάζω</i> , (to seem) to bite the lips . . . . .	21
Sim'i-le, — <i>similis</i> , like . . . . .	16
Sym'plo-ce, (= Epanaphora) — <i>σύν, πλέκω</i> , with (something more) to interweave . . . . .	13
Synathro'e'smus. (Accumulation) — <i>συναθροίζω</i> , to heap together . . . . .	12
Synchore'sis, (Concession) — <i>συνχωρέω</i> , to give way to . . . . .	23
Synec'do-che, — <i>συνεκδέχομαι</i> , to include . . . . .	18
Synœceio'sis, — <i>συναικείω</i> , to combine with . . . . .	14
Synon'ymy, — <i>σύν, ὄνομα</i> , (having the same meaning), with (another) name . . . . .	13
Tapino'sis, — <i>ταπεινός</i> , to make low, to attenuate . . . . .	22

## APPENDIX TO CHAPTER III.

EXERCISES FOR THE IMPROVEMENT OF STYLE  
OR DICTION,\**Continued from page 96 of the Manual of Grammar.*

## INTRODUCTION.

THE fundamental requisites of a good style are these: first, the language must accurately correspond with the sense intended; secondly, the parts which form the several sentences must be so put together, that the best usage is observed in their concord with, or government of each other. But these fundamental requisites belong, respectively, to Logic and to Grammar; and to these departments of instruction they are accordingly left. Under Rhetoric, we have not to consider how style may be improved by correcting barbarisms or solecisms in construction; by supplying words to reach the sense; by not distinguishing different senses of the same word; by avoiding equivocal or ambiguous words,—unintelligible or inconsistent words,—words not adapted to the sense intended, or less significant than others of that sense,—or, lastly, a superfluity of words, by which the sense in view is dissipated, instead of being kept clearly before the mind;—we stop not to consider these sources of improvement in style, indispensable as they are to him who has not yet explored them; but proceed to those which belong peculiarly to Rhetoric. And as the latter mentioned sources of improvement have already, in some degree, been indicated in the Manual of Grammar, it will be a preparation to open them more fully, if we consider the grounds on which some of the examples there furnished (page 94) are deemed to be improved.

Logic and Grammar are arts whose laws can be ascertained; but the procedure of Rhetoric is always questionable, since it depends upon taste and opinion, which vary in different individuals. Thus, when in certain places *that* is preferred to *who* or *which* as a relative, namely after the adjective *same*, and after every adjective in the superlative degree, it is not pretended that any error of construction is removed by the change, but that, to the well-trained ear, there is something gained of idiomatic smoothness. Hence we say “Moses was the meekest man *that* we read of,” &c., in preference to “*whom* we read of.” A different reason induces us to say “How beautiful soever,” instead of “However beautiful:” “At the worst,” instead of “At worst;” “The government of the world,” instead of “The world’s government;” namely, that the latter expressions do not come off so roundly to the ear: they are not at all unfit for colloquial use, but are scarcely adapted to the grave middle style. Proceeding to

\* See page 11, Chap. III., § 1.

another example, we admit that "Exceedingly strongly" is properly said according to grammar; but it is less grateful to the ear than "Exceeding strongly;" and the latter, under favour of usage, is therefore preferred by rhetoric.—"His honour, his interest, his religion," instead of "His honour, interest, religion," is an instance in which the rhetorical figure *Aparithmesis* properly takes place of that called *Synathræsmus*. On a like principle, when we say "Truth, and virtue, and religion fell with Socrates," instead of "Truth, virtue, religion," the figure *Polysyndeton* properly takes place of that called *Asyndeton*. Again, in saying "The gay and pleasing" instead of "The gay and the pleasing," we properly avoid the *Antithesis* which the repetition of the article implies, and allow the figure *Synathræsmus* its fitting place; but the antithesis is proper when we say "He does not want courage but *he* is defective in sensibility;" and the omission of the second *he*, though grammatically justifiable, would be rhetorically wrong. The remaining examples at the place referred to, appeal to taste for their presumed improvement, and the taste of some may perhaps be against the change proposed. Thus to ears fashioned by the ponderous style of Johnson and his followers of the last century, it may seem better to say, "To have no one to whom we heartily wish well, and for whom we are warmly concerned, is a deplorable state," than more currently, "To have no one we heartily wish well to, and are warmly concerned for;" a mode of speaking sometimes perhaps too idiomatic for any style above that of conversation, but not so much so in the present instance, as to offend the most fastidious modern taste even in the grave style.

### SECTION 1.

After the foregoing observations on some of the examples already furnished in the former Manual, and leaving the remainder of those examples to be considered by the learner with the aid of the light afforded, we proceed with the course of instruction thus commenced, by indicating, in the first place, how style may be improved with regard to words and phrases not agreeable to good modern taste.

Let it however be premised, with regard to all words and phrases properly *English*, that the *absolute* exclusion of them from use, ought never to be insisted on. They may be old-fashioned, quaint, low, or technical; but if they are not foreign, nor barbarously coined, nor wanting in sense and point, occasions will occur for their proper use, though for modern *serious* style on occasions of importance, not requiring peculiar or technical language, they may be improper. The remark includes such words and phrases as *hereby, whereby, whereas, forasmuch, peradventure, sobermindedness, the hyp, pro and con, I wol not, it irks me, it repenteth me, methinks, I had as lief, by dint of, not a whit more or less, to hold long in one mind, to have gotten a broken head, to perceive with half an eye, to ship a sea, to bear away for a port*. The remark may be extended even to foreign words of frequent adoption, as *bizarre, hauteur*, and the like, which, though they are avoided by sensible writers in good middle style, will find fit occasions for being used. It is very different with words of barbarous



coinage, as *stroamed* for *roamed* or *strolled*, *daily* for *daily*, *no ways* for *no wise*, *godlily* for *godly* or *piously*, *incomfortable* for *uncomfortable*:—these are wrong at all times and on all occasions, and are a proof in him who uses them, not so much of a want of taste, as of a proper knowledge of the language.

☞ *Improve the style of the following sentences, by the substitution, where necessary, of words or phrases in better taste.\**

It irks me to see so perverse a disposition.

I wot not who hath done this thing.

He was long indisposed, and at length died of the hyp.

It grieveth me to look over so many blank leaves in the book of my life.

It repenteth me that I have so long walked in the paths of folly.

Sobermindedness suits the present state of man.

Methinks I am not mistaken in an opinion I have so well considered.

They thought it an important subject, and the question was strenuously debated pro and con.

I had as lief do it myself as persuade another to do it.

Of the justice of his measures he convinced his opponent by dint of argument.

He is not a whit better than those whom he so liberally condemns.

He stands upon security, and will not liberate him till it be obtained.

The meaning of the phrase, as I take it, is very different from the common acceptation.

The favourable moment should be embraced; for he does not hold long in one mind.

Most of our hands were asleep in their berths, when our craft shipped a sea.†

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\* In this, as in the Manual of Grammar, a great many of the examples are taken from Murray's Exercises; but they are differently based, differently arranged, and differently explained.

† For this and the next two examples, a pupil unfamiliar with sailors, stock-dealers, and printers, will require the following aids:—hands=sailors; our craft shipped a sea=a heavy wave broke over our vessel:—looks up=is inclined to rise; a bull account=an account unfavourable to those who buy in order to sell higher; copy=manuscript; set up in upper case=composed in type of capital letters only

The money-market looks up; but I fancy we shall have a bull account.

He sent some copy, ordering it to be all set-up in upper-case.

The hauteur of Florio disgusted both friends and strangers.

The gardens exhibited much that was glaring and bizarre.

The gravamen of the charge rested on one fact only.

Seeing her innamorato fall, she uttered a cry of horror.

The assistance was welcome, and timelily afforded.

We ought to live soberly, righteously, and godlily in the world.

The scene was new, and he was seized with wonderment at all he saw.

For want of employment, he stroamed idly about the fields.

For fear of meeting the bailiff, he went home by a circumdendibus.

I came through a very thick crowd of people, and have been almost scrouged to death.

## SECTION 2.

We may consider, in the next place, how style is to be improved, not by a better choice of words or phrases, but a change in the character of the sentences, each sentence taken as a whole. A sentence may consist of unexceptionable words, and these may be put together without offence to grammar; yet the whole sentence may be in bad taste: for instance, by a repetition of the same mode of speaking or phrase; as in saying, "I *got* my breakfast, and then *got* on horseback, and then *got* a good ride:"\*—or by a vulgar mode of narrating circumstances connected in place or time; as in saying, "My friend told me to be on my guard; and so, when I came to the place where the danger was, I looked about me on all sides; *and so*, when I had waited several minutes and did not see anything to alarm me, I was about to go on; *and so*, when I had just taken two or three steps more, I heard a sudden outcry; *and so*."† &c. :—or by using, in a like loose

\* Improved thus:—"Having taken my breakfast, I got on horseback, and had a good ride."

† Improved for the colloquial style, thus: "My friend," &c, "but having waited several minutes, and not seeing anything to alarm me, I was about to go on: I indeed took two or three steps more, when I heard a sudden outcry; on which," &c.

manner, any conjunction of trivial authority, when a reason, motive, or cause is assigned for something going before; as in saying, "Let us never put off a duty, *as* we are not sure whether another time for it may ever arrive; nor ought we in this respect to follow the practice of the thoughtless, *as* they are, in all other respects, unfit to be imitated; and we know very well that the frequency of a bad practice does not justify it, *as*, if that were so, every vice would stand excused." \*

☞ *Improve the style of the following sentences, by avoiding a flat or loose sameness of phrase, particularly of phrases used in joining smaller into larger sentences.*

He set off running as hard as he could; but they set the dogs upon him; on which he set up such a cry, that you might have heard him a mile off.

As he had got no money when he began the business, we need not wonder at his having got on so slowly for a time; but he has now got the start of all his competitors, and no doubt he will maintain the advantage got.

I think he would not go and do such an unkindness; though if he did, I would not go into a passion about it, nor would I even go and make complaints against him.

If you will only put me in the right way, depend upon it, I will put my best foot forward; nor will I allow myself to be put out by every little obstacle, but press steadily forward, till put in possession of what I seek.

As he took nothing but water to drink, the fever that he took soon after his arrival, took but little effect on him, and he soon got well, though he took no physic.

A fox was passing through a vineyard, and so he saw some fine bunches of grapes on one of the trees: so he tried to reach one of them, but it hung very high, and so he could not get it. However, he kept jumping at it a long time, but all in vain: so he walked away, saying as he went, "Pooh! they are quite sour."

There was a man that had the reputation of being able to tell people all that would happen to them; and this

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\* Improved thus: "Let us never put off a duty: we are not sure that another time for performing it may ever arrive; and we ought not, in this respect, to follow the practice of the thoughtless, who in all respects, as in this, are unfit to be imitated: nor does the frequency of any bad practice justify it; since if that were so, every vice would stand excused."

man chanced to do something that made the king of the country his mortal enemy; and the king sent to bring the man before him, intending to question him, and then have him hanged; and when the man was brought before the king, the king said, "You can tell the fortunes of others; can you tell your own? do you know on what day you will die?" and the man considered for a moment, and then said, "I do not know on what day I shall die; but I know thus much, that your majesty will die just twenty-four hours after myself;" and the king believing him, was so far from ordering him to be hanged, that he wished him in his heart a very long life; and in this manner the man, by his cunning, clever answer, saved himself from the death which the king meant for him.\*

I write to you, dear friend John, to ask you to come and spend to-morrow with me, as I am to have a holiday; and I know you can come, as it is a holiday at every school in the county. I am aware you are busy, studying for the examination day; but this will not matter to you, as you are quicker than any of the other students in getting ready for such occasions. We can amuse ourselves capitally in fishing, as I have bought a complete set of new tackle; and I am sure the day will be suitable; as the weather has been settling for some time. Send an answer by bearer, as I long to be out of my state of uncertainty, and I can better bear a disappointment to-night, if I must be disappointed, than await it till to-morrow.

### SECTION 3.

A young writer who desires the credit of a good style, is but too likely, in avoiding the fault of negligence, to be carried into the opposite extreme, and become heavy and pedantic. Easy, idiomatic diction, is not necessarily destitute of elegance; and if the occasion calls for the colloquial style, any other than the colloquial would be in bad taste. Instead of saying "I am very tired," when an occasion for saying so occurs, how pedantic it would be to lay down the fact in a logical proposition like this! "The condition of body which

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\* To improve the style of this example, some full stops must occur besides the one which comes last. Let the learner always keep in mind, that however the *sense* may and ought to continue in going on with a narrative, or a description, or an argument, the *construction* may pause as often as we please.

I at this moment experience, is that of being very tired." Instead of calling out "Stop!" when a person is running blindly to a precipice, how much worse than pedantic would it be to say, with unimpassioned logical precision, "The destruction you are about to incur by proceeding further in your present path, is my reason for now telling you not to go on." It may be said that no speaker or writer would be likely to violate taste and common sense to so great a degree as these instances suppose. Yet, in a subordinate degree, every one errs against taste, who avoids an easy idiomatic style, merely for the sake of avoiding it. It is recorded of Dr. Johnson that having said of a literary work, "It has not wit enough to keep it sweet;" he felt dissatisfied with his mode of expression, and corrected it to his own taste by expressing the same sentiment thus: "It has not vitality sufficient to preserve it from putrefaction." The learner's taste may possibly agree with Dr. Johnson's; if so, he must be put on his guard against acquiring a pompous style, without that substance of thought to support it, which must be conceded as the merit of Dr. Johnson's productions in general. At all events, let him express common thoughts in common idiomatic language, with all the smoothness and ease he can introduce. Thus, it is better to say "He is a boaster that everybody laughs at, and nobody cares for,"—than, "at whom everybody laughs, and for whom nobody cares:"—"He is the father of my sister's husband,"—than, "the father of the husband of my sister:"—"They were refused entrance into the house, and forcibly driven from it,"—than, "refused entrance into, and forcibly driven from, the house:"—"I heartily hope that the good he has done, may survive him,"—than, "that the good that or which he has done."

☞ *Improve the following by changes favourable to greater brevity and point, or greater ease and smoothness of style.*

The feeling I experience at the present moment, is that of being, throughout my body, in a state of fever.

To vex your sister is a thing which you seem to know, while there are things that you ought to know better.

The presumption which I have shown, and which I readily admit to be what I call it, is that for which I now put in a plea for your pardon.

My command is, that thou, a wretch, shalt go out of my sight, and never come into it again.

Expensive commodities procured from distant parts, are acceptable to the feminine portion of our species.

That we should not precipitate any undertaking in a greater degree than its proper as well as speedy performance demands, is a maxim for all people to observe.

From what port are you come, and to which are you going?

The extent of the authority of the governor, is dependent on the duration of the decree of the king.

The philosophical virtues stand distinct from, though not opposed to, those which Christianity teaches.

Death is that from which all fly, that to which all must come, that for which few are prepared. (Note, *that which* is a phrase whose meaning may be briefly implied by the single term *what*.)

That you should feel yourself welcome, is my first request: that you should give me your hand, is my second.

This is the house of the partner of the brother of my wife.

He was so far from making head against, that he was glad to run away from, the enemies that he had wilfully raised.

I am afraid that all the evil which his folly has caused, will fail to make him a jot wiser.

Health and happiness is what we cordially wish for you.

He was flattered by, but sunk under, the duty with which he was charged.

#### SECTION 4.

Sentences are periodic or non-periodic. A non-periodic sentence is made up of two or more sentences loosely put together, and on this account sometimes called a loose sentence:—such sentences predominate in the colloquial style. A periodic sentence is made up of parts constructionally dependent; that is to say, of parts grammatically requiring other parts either before or after to correspond with them; as a semicircle curving to the right or the left, requires one curving in the opposite way, in order to fulfil the conditions of a circle:—such sentences predominate in style transcending the colloquial. The power to frame either kind of sentence at will, is indispensable to a full command of language:—an exclusive attention to the one or the other, will be hurtful. If, for instance, we so attune the ear that it is satisfied with no expression which is not periodic, we shall be liable to acquire the heavy pedantic style pointed out by way of warning in the last section. If, on the contrary, the subject and occasion require a sustained style; a style in which every *protasis* raises expectation, and every *apodosis* fulfils it; we shall be wanting in powers of language, should the ear suggest nothing higher in rhythm and construction, than we find in sentences of ordinary occurrence. The ear, then, must be habituated to the higher standard as well as the lower: only the cautions already furnished must still be kept in

mind, so as to avoid a laboured marshalling of the parts of construction, when there is nothing underneath the expression so constructed, to justify the labour.

A period is always primarily divisible into two parts, technically called the protasis and the apodosis. (See page 14, § 7.) If a brief sentence, as

“ *Light appeared,*”

is not called a period, it is for no other reason than that the parts are too short to give the feeling of *stretching* out from a point, and then coming round to it again, as in completing a circle; but it is a model, though in miniature, of the longest period, when the protasis is a constructed or logical nominative, and the apodosis its logical verb. But a period, even without taking a character decidedly figurative, will not always have, for its protasis and apodosis, a logical nominative, and its correspondent verb. One of these parts must indeed always be an incomplete verb, but the other which completes it, may have the character of an adverb, or an adjective, or a noun-objective, or a verb infinitive; as shown in the following miniature models:

“ *Suddenly appeared-light.*”

“ *Grateful was-the-light.*”

“ *It-dissipated the-darkness.*”

“ *It-helped to-enliven-all.*”

Let the following materials be given to be formed into a period, that period may take any of the forms indicated above, beginning with the form whose protasis and apodosis are a nominative and its verb. The materials as furnished immediately hereunder, are distributed into several sentences, the style being colloquial.

“Some people think it a merit to be gloomy. Another part of their character, is intolerance of all opinion and practice differing from their own. Moreover, they refuse to join with others in pleasure, while in their solitary enjoyments, they transgress the bounds of temperance without scruple. They have charity in their professions; but they rail habitually against their neighbours, and eagerly spread tales to their prejudice. We are surely justified in saying that such people cannot rightly arrogate for themselves alone the epithet religious. They may not be shut out from the favour and the mercy of heaven; but if not, neither will the same benefits be denied to those who refuse to join their sect or party.”

1. *Period whose protasis and apodosis are logical nominative and logical verb.*

“People who think it a merit to be gloomy; who are intolerant of all opinion and practice differing from their own; who refuse to join with others in pleasure, while they transgress, without scruple, the bounds of temperance in their solitary enjoyments; who, with charity in their professions, habitually rail against their neighbours, and eagerly spread tales to their prejudice, are surely not entitled to arrogate for themselves alone the epithet religious, or to believe that they who join them not, are excluded from the favour and the mercy of heaven.”

2. *Period whose protasis and apodosis are logical adverb and logical verb.*

"When people think it a merit to be gloomy; when they are intolerant of all opinion and practice differing from their own; when they refuse to join with others in pleasure, while they transgress, without scruple, the bounds of temperance in their solitary enjoyments; when, with charity in their professions, they habitually rail against their neighbours, and eagerly spread tales to their prejudice: *they are surely not entitled to arrogate for themselves alone the epithet religious, or to believe that they who join them not, are excluded from the favour and the mercy of heaven.*"

3. *Period whose protasis and apodosis are logical adjective and logical verb.*

"Gloomy of mind, and making merit of their gloom; intolerant of all opinion and practice differing from their own; refusing to join with others in pleasure, while they transgress, without scruple, the bounds of temperance in their solitary enjoyments; professing charity, yet habitually railing against their neighbours, and eagerly spreading tales to their prejudice; *there are people who, surely without any just title, arrogate for themselves alone the epithet religious; and believe that they who join them not, are excluded from the favour and the mercy of heaven.*"

4. *Period whose protasis and apodosis are logical verb and logical objective.*

"People too often manifest, as the fruits of their religion, while they unwarrantably claim for themselves alone the epithet religious, and believe that all are excluded from heaven's favour and mercy who join them not, *a wilful, and, as they think, a meritorious gloom; an intolerance of all opinion and practice differing from their own; a repugnance to join with others in pleasure, while they transgress, without scruple, the bounds of temperance in their solitary enjoyments; and a habit, notwithstanding their professed charity, of railing against their neighbours, and of eagerly spreading tales to their prejudice.*"

5. *Period whose protasis and apodosis are logical verb and logical infinitive.*

"It does not prove that people have an exclusive claim to the epithet religious, and are warranted in believing that all are shut out from heaven's favour and mercy who join them not, *to enfold themselves in gloom, and think the gloom meritorious; to be intolerant of all opinion and practice differing from their own; to refuse all union with others in pleasure, while they transgress, without scruple, the bounds of temperance in their solitary enjoyments; and, with charity in their professions, to rail habitually against their neighbours, and eagerly spread tales to their prejudice.*"

✎ *Form the materials of each of the following paragraphs into a period, the protasis and apodosis taking the grammatical character which the materials most*



*readily suggest.\* The examples as given, be it remembered, are not faulty in style, provided the style required be colloquial or plain.*

There are four virtues, justice, prudence, temperance, and fortitude. These are called the cardinal virtues.

Modesty sometimes keeps a person from making his way at first. In the end, however, it is almost sure to advance him.

He was grateful for the favours he had received. Accordingly, he did his utmost to serve his benefactors in return.

He forfeited the reputation he had gained through a life of honourable toil; and this, by one false step.

There is a purpose which every one should keep in view. The purpose I mean, is, to gain the approbation of others, with the approval of his own heart.

The sun rolls over our heads. Food is received by us; and rest is enjoyed. These daily admonish us of a superior and superintending power.

No one can fully enjoy prosperity, who never experienced adversity. Hence it follows that adversity is not to be always deemed an evil.

The too complaisant man is averse either to contradict or to blame. On this account, he goes along with the manners that prevail.

My friend secured at last the full rewards of his honourable perseverance. These were the complete restitution of

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\* The suggestion, it is presumed, will lead to each form of period in turn. A more difficult undertaking for a competent pupil would be, to cast each set of materials into periods of each of the forms; for instance, the first:

Justice, prudence, temperance, and fortitude, *are called the four cardinal virtues.*

As there are four virtues eminent above others, namely, &c., *they are called, &c.*

Eminent above other virtues, *justice, prudence, temperance, and fortitude, are called the cardinal virtues.*

We all admit, as the cardinal virtues, *justice, prudence, temperance, and fortitude.*

We all admit justice, prudence, temperance, and fortitude, *to be the four cardinal virtues.*

his good name ; the friendship of all worthy men ; a competent fortune for himself ; and a fair opening in life for each of his children.

There are sure means of becoming peaceful and happy ; and I think I do not err in stating them to be these : to be of a pure and humble mind, to exercise benevolence toward others, and to cultivate piety toward God.

The three kingdoms of nature are animals, vegetables, and minerals. It is the business of zoology and physiology, of botany, of geology and mineralogy, to explore these. But they are all subject to the further examination of chemistry. For this science is cognizant of the changes always taking place in the constitution of bodies, whether animal, vegetable, or mineral, and by whatever natural agents effected.

Sophia, the daughter of Frederick, Elector Palatine, and of Elizabeth, daughter of James the First, married Ernest Augustus, who became Duke of Hanover. The posterity of Sophia were the only protestant descendants of James after the demise, first, of queen Mary, and, then, of queen Anne, his grand-daughters. Hence the Act of Settlement passed in the reign of William and Mary, by excluding from the throne all but the protestant descendants of James, prepared the way for the accession of the house of Hanover.

Astronomy is sublime, through the views it opens of spheres innumerable that occupy the realms of illimitable space. It is severe and accurate, because it ventures on no hypothesis to explain and systematize its facts, without the aid of rigorous mathematical deduction and calculation. This science therefore holds a rank among the branches of merely human knowledge, higher than any other in dignity, though perhaps not equal to others in the immediate practical benefits it secures.

There is a department of learning which takes the name of Ethics or Morals. Its importance may be estimated by reflecting on what it includes. Now if it includes, as it may be justly understood to do, the art of politics, then it proposes to unfold to us as follows : laws for the improvement of our natural faculties ; laws for keeping them in

proper subordination to each other; laws for securing the happiness of the individual; laws for adjusting that happiness to the well-being of the state; and laws for reconciling the well-being of single states to that of states in the aggregate,—in other words, to that of the human race at large.

There is a department of learning called Physics, whose object is very wide. For it embraces all the sciences that explore the three kingdoms of nature. Hence that object is,—to class the different kinds of animals, vegetables, and minerals; to examine, accordingly, their more intimate or recondite natures; and to draw, from such examination, facts, by which the knowledge gained may be turned to practical account, in removing natural evils, and promoting our comforts and enjoyments.

#### SECTION 5.

During the progress of a period, the hearer or reader is in expectation of a meaning:—in being brought gradually to the close which is to satisfy this expectation, there should be nothing to retard the intellect, nor even to disappoint the ear, in order that the whole period, as one expression, should no sooner finish, than its one meaning, growing out of the meaning of its parts, should clearly result. The following are examples in which these conditions of a period are violated in different ways, as well as different degrees:

“Whether a choice altogether unexceptionable has been made in any country, *seems doubtful.*”

Here the logical adverb, *in any country*, terminates the protasis with lagging effect:—it would be better placed between the parts of the grammatical verb thus, “has, in any country, been made;” and, better still, before the whole of the logical verb contained in the protasis, thus; “Whether, in any country, a choice,” &c.

“Gentleness ought to diffuse itself over our whole behaviour, *to form our address, and to regulate our speech.*”

The apodosis of this period, if we esteem it to begin after the word *behaviour*, is a failure; for the last two clauses contain no meaning which was not included in the protasis, and they disappoint even the ear by their abruptness, as compared with the more flowing drift of what precedes. Re-cast thus;

“Gentleness ought to form our address, to regulate our speech, *and to diffuse itself over our whole behaviour.*”

We now have an order of circumstances naturally arranged, and the expression of them rounded to a close.

“Charity breathes long-suffering to enemies, courtesy to strangers, *habitual kindness towards friends.*”

This example offends in the same way as the last:—the natural order of circumstances will give the following arrangement:

"Charity breathes habitual kindness toward friends, courtesy to strangers, *long-suffering to enemies.*"

It is true, we miss, in this example, the flowing close, but we must not sacrifice a climax in sense, for a climax in sound only. A better way of pronouncing the example than that indicated by the italics, will be, to pause suspensively at *charity*, so as to make that single word the protasis, and all that follows the apodosis.

"It is impossible *continually to be at work.*"

*Continually* is so placed as to prevent the protasis from coming to a suspension with good effect, and the apodosis from being strong and pointed as a conclusion: Rhetoric, not grammar, teaches the following arrangement:

"It is impossible to be at work *continually.*"

We say that grammar does not teach this arrangement, or how is it that the following example fails:

"The heavenly bodies are in motion *perpetually.*"

To obtain for this period a suitable protasis, the suspensive pause should be at *bodies*;

"The heavenly bodies *are perpetually in motion.*"

The apodosis is now a logical verb, among the parts of which the adverb *perpetually* takes the place where we expect to find it.

"It was a practice *which no one knew the origin of.*"

"The happy message will, I hope, be applied to us, *in all the virtue, strength, and comfort of it.*"

The strong repugnance which writers of the last century had to closing a sentence with a monosyllable, has of late years much given way, the fact being that a monosyllabic preposition or pronoun so placed, reaches the ear and the understanding as a syllable of the word it follows, and not as a distinct word. Yet the taste generated by the old practice, is still so strong, that we must yield to it in examples like the foregoing, whenever the style is intended to be at all raised above the colloquial. Alter the apodosis therefore, as follows: "*of which no one knew the origin:*" "*in all its virtue, strength, and comfort.*"

"Tranquillity, regularity, and magnanimity, *reside with the religious and resigned man.*"

To avoid three similar consecutive terminations in the protasis, change *regularity* for the equivalent word *order*; and to prevent two adjectives which begin with the same syllable from coming together in the apodosis, change *religious* into the equivalent word *pious*. These changes are sacrifices to the ear; and changes on the same account will often be proper when words, from whatever cause, join with inharmonious effect. Thus it is more flowing to say, "sloth,

ease, and prosperity," than "sloth, ease, and success;" and perhaps still better to avoid the consecutive monosyllables by saying "idleness, ease, and prosperity." On a similar principle, it may be better, in the cadence or close of a period to say, "a strong, magnificent, gothic edifice," than "a strong, grand, gothic house." The point however is doubtful: to some persons the latter may appear much more expressive of the thing described; nor is it possible to oppose such a judgement by any plea except mere difference of taste.

"Men of the best sense have been touched, more or less, with these groundless horrors and presages of futurity, *on surveying the most indifferent works of nature.*"

This period divides at *futurity* into logical verb and logical adverb. It will be considerably improved by making these change places, so that the adverb shall be the protasis, and the verb the apodosis, giving meaning to what, without it, is comparatively meaningless.

☞ *Improve the following periods, by re-distributing or changing the parts which obscure or injure the division into protasis and apodosis; or the due response of one to the other; or the natural order of circumstances which they should exhibit; or the harmonious flow, or forceful point, demanded for their perfection.*

Let us endeavour to establish to ourselves an interest in Him, who holds the reins of the whole creation in his hands.

Philip the Fourth was obliged, at last, to conclude a peace, on terms repugnant to his inclination, to that of his people, to the interest of Spain, and to that of all Europe, in the Pyrenean treaty.

Some years afterwards, being released from prison, by reason of his consummate knowledge of civil law, and of military affairs, he was exalted to the supreme power.

It appears that there are, by a late calculation, nearly twenty-five millions of inhabitants in Great Britain and Ireland.

Were instruction an essential circumstance in epic poetry, it may be doubted whether a single instance could be given of this species of composition, in any language.

We came to our journey's end at last, with no small difficulty, after much fatigue, through deep roads and bad weather.

Virgil has justly contested with Homer the praise of judgement; but his invention remains yet unrivalled.

Let us employ our criticism on ourselves, instead of being critics on others.

Let us implore superior assistance for enabling us to act our own part well, leaving others to be judged by Him who searcheth the heart.

The vehemence of passion, after it has exercised its tyrannical sway for a while, may subside by degrees.

For all your actions you must hereafter give an account, and particularly for the employments of youth.

Though religion will indeed bring us under some restraints, they are very tolerable, and not only so, but desirable on the whole.

This morning, when one of the gay females was looking over some hoods and ribbons brought by her tirewoman, with great care and diligence, I employed no less in examining the box that contained them.

He was taking a view, from a window, of the cathedral at Lichfield, where a party of the royalists had fortified themselves.

Ambition creates seditions, wars, discord, hatred, and shyness.

Sloth pours upon us a deluge of crimes and other evils, and saps the foundation of every virtue.

He did everything in his power to serve his benefactor, and had a grateful sense of the benefits received.

As the guilt of an officer will be greater than that of a common servant, if he prove negligent; so the reward of his fidelity will be greater proportionably.

The regular tenor of a virtuous and pious life, will prove the best preparation for immortality, for old age, and death.

Sinful pleasures blast the opening prospects of human felicity, and degrade human honour.

In this state of mind, every employment of life becomes an oppressive burthen, and every object appears gloomy.

By the perpetual course of dissipation in which sensualists are engaged; by the riotous revel, and the midnight, or rather morning hours, to which they prolong their festivity; by the excesses which they indulge, they debilitate their bodies, cut themselves off from the comforts and duties of life, and wear out their spirits.

These arguments were, without hesitation, and with great eagerness laid hold of.

Form your measures with prudence ; but all over anxiety about the issue, divest yourselves of.

Many would gladly exchange their honours, beauty, and riches, for that more quiet and humble station, which you are now dissatisfied with.

We often acknowledge the existence of beauty, without inquiring into the cause of it.

Under all its labours, hope is the mind's solace ; and the situations which exclude it entirely are few.

The humbling of the mighty, and the precipitation of the ambitious, concern the bulk of men but little.

What an anchor is to a ship on a boisterous ocean, near a coast unknown, and in a dark night, is, when distracted by the confusions of the world, the hope of future happiness to the soul.

The British constitution stands, like an ancient oak in the wood, among the nations of the earth ; which, after having overcome many a blast, overtops the other trees of the forest, and commands respect and awe.

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## SECTION 6.

The pupil has learned from what precedes, that a period properly constructed, raises expectation to a certain point, and then fulfils it by giving a meaning to what precedes, this meaning coming round with the close of the sentence. The period when completed, is one expression with one meaning. But the meanings of detached parts do not always readily suggest the one meaning which is necessary to the perfection of a period ; and therefore we have always to consider, before we form parts into a period, whether they are fit to enter into such a structure, or whether they had not better remain so many separate sentences, or at least only so far united as to form what is called a loose or non-periodic sentence. Take the following example :

"Afterwards we came to an anchor, and they put me on shore, where I was welcomed by all my friends, who received me with the greatest kindness."

This is a loose sentence having in it four subjects, *we*, *they*, *I* and *who*, (the last referring to *friends*), and four correspondent verbs. A little consideration will show that the whole may, with advantage, be moulded into one period, whose two parts shall have the same grammatical character as the two parts of the following miniature model, "*I stayed there*;" namely verb and adverb, only that in the sustained

period, the verb and the adverb will be a logical or constructed verb, and a logical or constructed adverb; as

"Having come to an anchor, I was put on shore, *where I was welcomed by all my friends, and received with the greatest kindness.*"

On the other hand, the following, though a period in construction, is made up of parts that do not yield an apodosis answerable to the protasis, and cannot do so without great change in the order of circumstances by which the period comes to its close.

"The march of the Greeks was through an uncultivated country, *whose savage inhabitants fared hardly, having no other riches than a breed of lean sheep, whose flesh was rank and unsavoury, by reason of their continual feeding upon sea-fish.*"

Instead of endeavouring to re-marshal the apodosis of this example, the readiest correction will be to reduce the whole to two periods; thus:

"The march of the Greeks was through an uncultivated country, *possessed by savage inhabitants, whose only riches was a breed of lean sheep.* Nothing indeed could be harder than the fare of these people, *the sheep being not only lean, but their flesh unsavoury, by reason of their continual feeding on sea-fish.*"

☞ *Improve the style of the following, by giving the compactness of a period to parts that will advantageously receive it; or by reducing to looser grammatical union parts improperly blended.*

Having come to himself, they put him on board a ship; which conveyed him first to Corinth, and thence to the island of Ægina.

Desires of pleasure usher in temptation, and the growth of disorderly passions is forwarded.

By eagerness of temper, and precipitancy of indulgence, men forfeit all the advantages which patience would have procured; and, by this means, the opposite evils are incurred to their full extent.

This prostitution of praise affects not only the gross of mankind, who take their notion of characters from the learned; but also the better part must, by this means, lose some part of their desire of fame, when they find it promiscuously bestowed on the meritorious and on the undeserving.

The motive of a deed is that which Heaven regards; it does not regard its outward character.

It is not by being always present in scenes of dissipation, by giving up the senses to what the world calls pleasure, that people are rendered happy; but they are rendered so by moderate desires, and a virtuous life.



Sir Walter Raleigh, after a life devoted to the service of his country, a life distinguished by valour, learning, and enterprise, was beheaded on Tower-hill, and was the first man in this country that smoked tobacco.

In this uneasy state both of his public and private life, Cicero was oppressed by a new and deep affliction, the death of his beloved daughter Tullia; which happened soon after her divorce from Dolabella; whose manners and humours were entirely disagreeable to her.

Archbishop Tillotson, who died in this year, was exceedingly beloved by King William and Queen Mary, who nominated Dr. Tennison, bishop of Lincoln, to succeed him.

The sun approaching melts the snow, and breaks the icy fetters of the main, where vast sea-monsters pierce through floating islands, with arms which can withstand the crystal rock; while others, that of themselves seem great as islands, are, by their bulk alone, armed against all but man, whose superiority over creatures of such stupendous size and power, should make him mindful of his privilege of reason, and force him to adore the great Composer of these wondrous frames, and the Author of his own superior wisdom.

#### SECTION 7.

Parenthesis, and Analepsis or Antanacsis, are rhetorical expedients often of great utility in speaking, though liable to seem cold and awkward in written style. For instance, the antanacsis introduced into the following sentence is quite superfluous if meant only for the eye, but it may be so managed by a good speaker, as to add much to the force of the sentence.

"Secrecy of design when combined with rapidity of execution,—like the column that guided Israel in the desert—*secrecy when so combined* becomes a guardian pillar of light and fire to our friends, a cloud of overwhelming and impenetrable darkness to our enemies."

The fact is, that, like almost all the means belonging exclusively to rhetoric, these expedients cannot, by any precise rule, be either recommended or forbidden. Properly used, they are lively and forcible: otherwise, they are awkward and heavy. The remark applies to all, but especially to the Parenthesis.—With regard to the grammatical figure Apposition, which, as shown at page 14, § 9, is frequently used with something of the effect of Analepsis or Antanacsis, the way in which it may often be employed to improve the style, is shown in the alteration of the following: "He made an appeal to the presiding judge; whom no prayers ever reached, no tears ever moved." —"He made, &c.; a man whom no prayers, &c."

☞ *Improve the following by the use, or by avoiding the use, of Parenthesis, or of Analepsis or Antanaclassis; or by the insertion, when advantageously practicable, of a noun to bring up the sense, with the same effect as in using the other forms of Analepsis.*

If we never experienced the bitter of life, we should be incapable of a relish for its sweets; and every one, at times, must experience it.

In lying down to rest, it is sweet to be able to say, "Since I left this couch, my walk has been with my Maker;" if indeed a child of dust can ever truly say.

He who, when he rises in the morning, has no settled duty, no fixed good purpose before him, will be almost inevitably and unconsciously led, during the day, to sins of omission or commission, that must call for bitter repentance at night; and how many there are who arise with their minds thus vacant for evil!

Never delay till to-morrow (for to-morrow is not yours; and though you should live to enjoy it, you must not overload it with a burthen not its own,) what reason and conscience tell you ought to be performed to day.

We must not imagine that there is, in true religion, anything which overcasts the mind with sullen gloom and melancholy austerity, (for false ideas may be entertained of religion, as false and imperfect conceptions of virtue have often prevailed in the world,) or which derogates from that esteem, which men are generally disposed to yield to exemplary virtues.

He that aspires to be the head of a party,—he will find it more difficult to please his friends, than to perplex his foes.

That man who pursues noble ends by noble means, whether he prosper, and take, in consequence, his lot among princes, or whether he fail, and sink to the lowest depths of calamity,—is great indeed.

The generosity which robs Peter that it may give lavishly to Paul, which neglects the claims of honest creditors that it may retain wherewithal to squander on gamblers, which is niggardly to the poor, and bounteous only to those who already have,—if, in compliance with

a faulty custom, we must call it generosity, is not a virtue, but a widely hurtful vice.

The event in life which we have most desired, which we have tried to bring about by unceasing contrivances, which we have prayed to reach on each appearing morn, and sighed to have missed on each returning night,—when at length attained, often proves the great calamity in life's career; the epoch from which are to be dated only reverses and woe.

Sculpture and painting, which address the imagination and the feelings through the sense of sight, have never reached, in modern times, the perfection they attained in ancient Greece.

James, the son of Mary Queen of Scots, as uncouth in person and manners as his mother was enchanting, joined, to his other defects, the contemptible one of pedantry.

My young friend in his twelfth year, when boys in general seek nothing but play, is often found voluntarily at his books for hours together.

He gives up his leisure time to the reading of history, which, more than any other branch of human learning, prepares a person for acting his part properly in life.

Tully was the first who observed, that friendship improves happiness and abates misery, by the doubling of our joy, and dividing of our grief; in which he has been followed by all the essayists on friendship that have written since his time.

I forbear to descant on those serious and interesting rites, for the more august and solemn celebration of which, fashion nightly convenes these splendid myriads to her more sumptuous temples; which, when engaged in with due devotion, absorb the whole soul, and call every passion into exercise, except those indeed of love, and peace, and kindness, and gentleness; which stimulate fear, rouse hope, kindle zeal, quicken dulness, sharpen discernment, exercise memory, inflame curiosity, in short, which employ in their performance energies that, if directed to their true objects, would change the very face of the world.

## SECTION 8.

A statement of like, or of opposite particulars cannot be clearly, nor therefore eloquently made, unless the forms of speech also resemble or contrast. This is one of the points at which the boundary between Grammar and Rhetoric is scarcely traceable. The Manual of Grammar (page 89) has already required that *correspondence in purpose should be accompanied by correspondence of construction*; and the following example, which is a faulty instance of what in rhetoric is termed *aparithmesis*, is also faulty in grammar, from a want of concord among the parts: "His being irregular, his passions, his extravagant spending, his losing of his friends, and increasing of his enemies, quickly brought him to ruin." Correctly thus; "His irregularity, his passions, his extravagance, the loss of his friends, and the increase of his enemies, quickly brought him to ruin." Ascending, however, from simple enumeration to the figures connected with it—Synathrœsmus, Asyndeton, Polysyndeton, Antithesis, Climax, and others which class with these, (see page 16, § 12) we find ourselves decidedly in the province of rhetoric. There is, perhaps, nothing rhetorical in saying, "He met John, Thomas, Edward, and William;" because no expression beyond the simple enumeration is called for, and more or less than the one conjunction which grammar requires, would be improper. Not so in saying, "John, Thomas, Edward, William, all set upon me." Here a purpose is to be gained beyond enumeration; the particulars are to be heaped together, and we may call the consequent figure either *Synathrœsmus*, from its effect, or *Asyndeton* with regard to the means. Let us now change the purpose, and with it the means of expression; "I had begged to be secluded; and yet, in the course of the day, successively came upon me John, and Thomas, and Edward, and William." The Polysyndeton is here quite to the purpose; as is the Asyndeton in the following:—"In an instant, John, Thomas, Edward, William, were all upon me." Nothing is more common in an enumeration than an opposition of part to part, and the opposition should always be kept clear by similarity in the parts not opposed. Hence the following example fails: "In the same way that John hindered Thomas, William was found to be obstructed by Edward." It should be, "In the same way that John hindered Thomas, Edward hindered William." A few more examples may be added, in order to compare simple *Aparithmesis* with *Antithesis*. "He is sensible, learned, and religious." Here we have a mere enumeration of qualities, and the words denoting them are properly joined in one construction; but in the following where a contrast is to be enforced, the same words are distributed into two constructions. "He is not only sensible and learned, but he is religious too." A like difference accomplished by like means, is shown in the following: "The year, day, and hour, are known." "Not only the year, but the day and the hour, are known." "He spoke of the power and wisdom of God." "He spoke of Christ, the power of God, and the wisdom of God." As Climax is connected with the several figures thus far spoken of in this section, the following brief example of it is added: "John prepared for the good work, which Thomas began, Edward forwarded, and

William at last completed." Reverse the order of these particulars, and though the sense will remain, the force of expression will be lost.

☞ *Improve the following in propriety, force, or vivacity, by the grammatical or rhetorical expedients of ellipsis or of repetition, the correspondence of parts, or the rising of parts one above another.*

Spring, and summer, and autumn, and winter, correspond respectively to youth, maturity, old age, death.

The villain is gone, has fled, run away, and darted off.

The enemy said, I will pursue, and I will overtake, and I will divide the spoil.

Destitute of principle, he regarded neither his family, nor his friends, nor his reputation.

Neither threat, entreaty, riches on the one hand, nor poverty on the other, could sway his mind from the resolution he had formed.

In all stations and conditions, the important relations take place, of masters and servants, and husbands and wives, and parents and children, and brothers, and friends, and citizens, and subjects.

While the earth remaineth, seed-time and harvest, cold, heat, summer, winter, day, and night, shall not cease.

He determined to give up affairs and to collect his debts, and to sell his estate, and to take leave of all connected with him, and to go abroad for ever.

At one and the same time, to listen to one person, and read the letter of another, and write to a third, and dictate to a fourth, is an achievement to which probably no man, except Julius Cæsar, was ever found competent.

Horses, and dogs, and men, and women, and beggars, and gentlefolk, all were mingled in that wild rout.

The long procession included heralds, musicians, flag-bearers, priests, magistrates, burgesses, horse-soldiers, foot-soldiers, and peasants in their holiday attire.

Innocence is there, kindly peace, simple quiet, meads with lowing herds, tune of birds, lapse of streams, saunter with a book, and warbling muse in praise of hawthorns.

Rank may confer, but it will not of necessity ensure respect.

Rank may confer influence; but will not necessarily produce virtue.

He might have been, and he is, in the estimation of some people, the happiest man in the world.

He might have been happy, and is now fully convinced of it.

It is your duty and your interest to be studious and obliging.

It is not only your duty, but interest, to be studious and obliging.

To-day we are here ; to-morrow we are gone.

The old may inform the young ; and the young may animate those who are advanced in life.

Venerable shade ! I then gave thee a tear : accept now of one cordial drop that falls to thy memory.

The account is generally balanced ; for what we lose on the one hand, we are gainers by on the other.

This author is more remarkable for strength of sentiment, than harmonious language.

The laughers will be for those who have most wit ; the serious part of mankind for those who have most reason on their side.

He can bribe, but he is not able to seduce ; he can buy, but he has not the power of gaining ; he can lie, but no one is deceived by him.

He embraced the cause of liberty faintly, and pursued it without resolution ; he grew tired of it, when he had much to hope ; and gave it up when there was no ground for apprehension.

The great friend of truth is time ; that which is most unfriendly to her is prejudice ; and that which is constantly in the act of accompanying her, is humility.

He thus became the principal man in his native place : —by the friends he made, he obtained rank and honours ; by honesty and generous dealing, he made friends ; and by early industry, he raised himself to wealth.

There are three modes of bearing the ills of life ; by religion, which is the best ; by indifference, which is the most common ; by philosophy, which is the most ostentatious.

It is pleasant to be virtuous and good, because that is to excel many others ; it is pleasant to grow better, because

that is to excel ourselves; it is pleasant to command our appetites and passions, and keep them in due order within the bounds of reason and religion, because this is empire; nay, it is pleasant even to mortify and subdue our lusts, because that is victory.

### SECTION 9.

We have seen that Logic claims for itself only one form of period, that whose parts are subject and predicate,—in grammatical phrase, nominative in the third person, and verb. Rhetoric employs this, and every other form of period; and of those which belong especially to rhetoric, two of a very marked character remain for further notice, the *Erotésis* or interrogation, indicated by the point (?), and *Ecphouésis* or exclamation, indicated by (!). When, for rhetorical effect, it is desirable to use one or other of these, instead of plainer forms of sentence, and which is preferable to the other in particular cases, must, like the greater part of what has been already placed before him, be left to the student's judgement. At present nothing more is proposed than examples for exercise; previously to which, let him compare the following:

"He who only believes that, after a short turn on the stage of this world, he is to sink into oblivion, and lose his consciousness for ever, cannot exalt his thoughts to anything great or noble."

The thought is here laid down without the least indication of feeling, in the shape of a plain logical proposition, a shape which on some occasions may be the most eligible.

"He cannot exalt his thoughts to anything great or noble, because he only believes that after a short turn on the stage of this world, he is to sink into oblivion, and to lose his consciousness for ever."

This change of construction effects a change in the logical character of the sentence—it is no longer the enunciation of the thought as a general proposition, but as a particular one included in it, accompanied by the reason or argument based on that understood general proposition.

"He cannot exalt his thoughts to anything great or noble, who only believes that after a short turn on the stage of this world, he is to sink into oblivion, and lose his consciousness for ever."

A rhetorical deviation from the pure logical form of the first example, with no other effect than the indication of some degree of feeling accompanying conviction. The two grammatical parts are now, as in the second example, not nominative and verb, but verb, and another verb which we may deem the adverb of the former.\*

"Can he exalt his thoughts to anything great or noble, who only believes that after a short turn on the stage of this world, he is to sink into oblivion, and to lose his consciousness for ever?"

"How impossible that any one should exalt his thoughts to any-

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\* See Manual of Grammar, page 103 *et seq.*

thing great or noble, who only believes that after a short turn on the stage of this world, he is to sink into oblivion, and to lose his consciousness for ever !”

These deviations are still more decidedly rhetorical, indicating, in both instances, a greater degree of feeling in the speaker. And such forms of sentence, with a preference sometimes for one, sometimes the other, are adopted by every speaker, as often as the occasion, and his degree of feeling, call for them.

☞ *Cast the following sentences into the form erotesis, or ecphonesis (interrogation or exclamation), choosing the one or the other, as the sense may seem to render desirable.\**

There is no reason, if we have all that nature craves, that we should not be content. (Why.)

The best resolutions avail nothing, if we do not put them in practice. (What.)

To breathe the fresh air of the country after being long confined in the close and murky city, is very delightful. (How.)

To come on shore, and feed on fresh provisions after a long voyage, is a luxury. (What.)

After so long a time, I am happy to see you. (How.)

There is nothing in all the pomp of the world, the enjoyment of luxury, the gratification of passion, comparable to the tranquil delight of a good conscience.

We wait till to-morrow to be happy: there is no reason for not being so to-day. We shall not be younger. We are not sure we shall be healthier. Our passions will not become feebler, and our love of the world less.

No shadow can be more vain than the life of a great part of mankind. Of all that eager and bustling crowd which we behold on earth, very few discover the path of true happiness. Very few can we find whose activity has not been misemployed, and whose course terminates not in confessions of disappointment.

We cannot expect that mankind will take advice, when they will not so much as take warning.

None are so seldom found alone, and so soon tired of their own company, as those coxcombs that are on the best terms with themselves.

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\* Some of these examples accord in nature and purpose with those already given in Section 3 at page 32.



If men are born with two eyes, and with only one tongue, it is that they should see twice as much as they say.

It is very foolish to be quick in arraigning physical difficulties which we cannot account for. It is absurd to be wiser than nature, in other words, to be wiser than God.

He is much to be pitied that can please nobody. But much more is he to be pitied that nobody can please.

A clear and flowing style seems very easy of imitation. To him who first makes the attempt, it is very difficult.

Very great are the facilities to travelling, which have been opened in our days, by the application of the powers of steam.

There is a very great difference between the race of mankind, and any, the highest race among the brutes. And, among men, a difference, almost or quite as great, is often seen between one man and another.

It frequently happens, that they who are loudest in their exclamations against the partiality, the envy, and the ingratitude of mankind, are themselves remarkable instances, in their own conduct, of the vices they are so forward to denounce.

### SECTION 10.

In an excited state of mind, as far as we can command metaphorical language, we unavoidably use it whenever we try to communicate our emotion to others; such language suggesting itself as the natural interpreter between soul and soul. On the other hand, the laboured use of such language in an opposite state of the mind, is an evidence of bad taste; and it would contribute to the growth of such taste, were the pupil set to exercise his fancy in decorating plain sentences with metaphors, similes, and the other related tropes. (See an account of them at page 19, § 16, et seq.) There will be no tendency of this kind, if, instead of constructing metaphorical expressions before occasions arise for them, he prepare his judgement and taste for using them properly when occasions do arise, by correcting instances of faulty metaphorical language; which instances will be of three kinds; namely, such as err by vulgar or by conceited tropes when the occasion requires a plain style; such as err by dropping into plain expressions, when the figure once begun should have been maintained; and such as err by mingling figures that are inconsistent with each other. The following are instances of each kind.

"The enterprise was knocked at head by the rashness of the agents."

The figure, *knocked at head*, is rather vulgar; so that, if the style is meant to be, in any degree, raised above the merely colloquial, it will be better to say, *brought to nothing*, or *ruined*, or *put to an end*.

"Let the bark of my humble request float into the harbour of your heart, and find anchorage in the gentle sea of your kindness."

Anything of this kind, in the modern intercourse of life, is far too oriental, or too affected, for the end in view; which will be better attained by more simple language; for example, "Admit my humble request, and entertain it with kindness."

"He was all on fire with passion; but he soon became collected."

The metaphor with which this sentence begins is natural enough in itself, but the speaker or writer does not use it naturally,\* otherwise, he would not, in the second member, have employed the plain word *collected*, which has nothing to do with *being on fire*, but would have been forced to say *cool*, or something to the same purpose.

"He was all on fire with passion, but he soon became sober."

The metaphor in the latter member is unnatural, not by being wrong in itself, but because it would not be used by one who had naturally employed the metaphor in the former member. But if the speaker had said in the former member, "He was *quite drunk* with passion," the latter member would follow with perfect consistency.

✍ *Improve the style of the following, either by reducing metaphorical into plainer language, or by rendering it consistent.*

He was very dexterous in smelling out the views and designs of others.

If you do not mollify my vengeance by the oil of humility and prayer, it will reach you with unmitigated hardness and severity.

His injury stands before his heart, as a gaoler at the gate of a dungeon, and prevents his pity from coming forth.

Since the vessel of thy unbounded ambition has been wrecked in the gulf of thy self-love, it is proper that thou take in the sails of thy temerity, and cast the anchor of re-

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\* That is to say, in using the word *fire* he does imagine the thing, but has before his mind only the plain fact, namely, a man excited; nor will any defect be perceived by the hearer, if he understands the former part of the sentence in the same prosaic way. Words cease, in this manner, to be figurative, which originally are so; we use them with the same effect as the plain words whose place they take. Probably few persons will perceive a defect in one of the examples which follow for exercise—"He chatters senselessly, like an ass as he is;" because we are so much in the habit of hearing the word *ass* used for *fool*, that the figure which went with that application at first, is, with most people, now lost. Revive the figure in the mind, and its inconsistency with the former member of the sentence will at once be evident; for an ass does not chatter, though a magpie may. If *magpie* does not suit the purpose, let the sentence be plain throughout by using *fool*.

pentance in the port of sincerity and justice, which is the port of safety.

He flew along the course with legs that outstripped the wind.

Having steered clear of that difficulty, our horses soon brought us to the end of our journey.

No human happiness is so serene as not to contain some alloy.

I cannot see my way ably in this important enterprise.

I cannot use my powers clearly in this important enterprise.

How comfortable is the calm that comes over the soul in the quiet of a summer's eve!

How soothing are the domestic arrangements of a winter's fireside in an amiable family!

There is a time when factions, by the vehemence of their own fermentation, stun and disable one another.

His generosity was too great to be cooled by these prudent considerations.

Hope, the balm of life, darts a ray of light through the thickest gloom.

Men who are rich and avaricious, lose themselves in a spring which might have cherished all around them.

It is not from this world that any source of comfort can arise, to cheer the gloom of the last hour.

The warmth of my affection is such that time cannot set it aside.

He was a sword to his foes, and a defender of his friends.

His learning illuminates all he says, and removes the unintelligibility from every subject he treats.

What a cold heart she has! it nullifies me whenever I approach her.

An idle person placed in the midst of so many active bustling people, seems a petrification.

Give me a resting-place for my fulcrum, and I will make an alteration in the globe.

He chatters senselessly, like an ass as he is.

Laws are not intended to control the good, but to apply to the bad.

If you smile on me, I care not for the opposition of the *rest of mankind*.

Liberality, like the sun, spreads relief on all around.

Mercy is the brightest jewel that sovereigns can exercise.

Old father Thames is a very pleasant looking river at this point.

The true motives of our actions, like the real pipes of an organ, are usually concealed, while we place, in the front for show, the deceiving and plausible pretexs.

Let us be attentive to keep our mouths as with a bridle, and to steer our vessel aright, that we may avoid the rocks and shoals which lie everywhere around us.

I bridle in my struggling muse with difficulty, who longs to launch into a bolder strain.

Erasmus curbed the wild torrent of a barbarous age.

The good man has his clouds that intervene; clouds that may dim his sublunary day, but cannot conquer.

Since the time that reason began to bud, and put forth her shoots, thought, during our waking hours, has been active in every breast, without a moment's suspension or pause. The current of ideas has been always moving. The wheels of the spiritual engine have exerted themselves with perpetual motion.

What an anchor is to a ship in a dark night, on an unknown coast, and amidst a boisterous ocean, Christian hope is to the soul when beset by the confusions of the world. In danger, it gives consolation; amidst general fluctuation, it affords one fixed point of enjoyment.

Can the stream continue to advance, when it is deprived of the fountain? Can the branch improve, when taken from the stock which gave it nourishment? No more can dependent spirits be happy when they are no longer in communion with the Father of spirits, and the fountain of happiness.

The man who has no rule over his own spirit, possesses no antidote against poisons of any sort. He lies open to every insurrection of ill humour, and every gale of distress. Not so with the man who is employed in regulating his mind. Such a one is making provision against all the accidents of life. He is erecting a fortress, into which, in the day of sorrow, he can retreat with satisfaction.

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\* \* \* Suggestions for further Exercises in Rhetoric will be found in the supplementary chapter concluding the work.

## CHAPTER IV.

## DELIVERY.

1. **DELIVERY** is the art, partly natural, partly acquired, of making manifest, by voice and action, that the words which form the speech are not lifeless sounds, but used for the purpose of interpreting thoughts and feelings between soul and soul. The greatest orator of antiquity deemed it the most important part of rhetoric. It includes three constituent powers,—*Articulation*, *Modulation*, and *Expression*.

2. *Articulation* is the complete use of the organs of speech, namely, the tongue, lips, teeth, palate, in modifying the breath and voice, which, in speaking, proceed from the lungs through the mouth or the nose. There are two sorts of sounds that occur in this process,—vowel sounds, and consonant sounds.

3. A vowel sound is the unobstructed utterance of voice from the lungs, which, in the proper way of speaking the English language, always passes through the mouth; \* as, —e, ā, ah, awe, ō, oo.

4. A consonant sound is, (if we except the aspirate,) an obstructed utterance of the breath or voice from the lungs: thus the sound of *s* is an obstructed utterance of the breath by the tongue touching the upper gum, while the sound of *z* is a similar obstructed utterance of the voice mingled with breath. The sound of *l* is an utterance of the voice unmingled with breath, but obstructed in the same way. The sound of *n* is also an utterance of voice obstructed in the same way; but the voice passes through the nose, and not, as in sounding *l*, through the mouth. Every other consonant comes under some description similar to these examples.

5. All words must be sounded according to the usage of

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\* In French, some of the vowels are nasal, as *on*, *ain*, and *un*; in which literal combinations the *n* is merely an indication that the vowel (that is the voice) is to issue by the nose.

good speakers, however this usage may contradict the laws of spelling. In reference to this usage, we use the term *Pronunciation*.

6. *Synepy*, which is an essential requisite of articulation, is the complete union of words in pronunciation, that are required to go together, because they form logical parts of speech, or a logical speech; and this union should be as complete as between the syllables of single grammatical words. Thus, the logical verb "I'-am-glad'-to-see"-you-all", is, or should be pronounced, with the same union of the syllables as the grammatical noun in'divis'ibil'ity.

7. *Modulation* is the management of the tones which properly belong to speech, so that these tones shall indicate the construction of every sentence; its relation to other sentences which are its context; and every peculiar, or referential meaning to some meaning understood, but not expressed in words. The tones which properly belong to speech are slides of the voice, otherwise called inflections or accents; and these are primarily two, the upward, which, in books of instruction, is usually signified by what is called the acute accent, thus, ('); and the downward, usually signified by what is called the grave accent, thus, ('). But the upward is sometimes mingled with the downward, and becomes a circumflex, thus, (v); and the downward is sometimes mingled with the upward, and becomes a circumflex, thus, (^). Modulation also includes the changes of key from low to high, and from high to low, which, independently of passion, the course of argument often suggests in the use of conventional language.

8. *Expression* is the language of nature, which exists independently of artificial language. Articulation and Modulation belong to artificial language, and may therefore be taught, or improved by teaching, as parts of artificial language. Expression mingles with artificial language, whether improved by teaching or not; but expression cannot by itself be taught: it may be drawn out by example, and by removing the diffidence which often obstructs the union of natural expression with the logical means of signifying thought: but nature herself must supply those qualities of tone, and that adaptation of look and gesture to feeling, which presuppose that the feeling is already present and

real. Nevertheless, in this, as in other departments of tuition, something may be done by distinction and division; and in trying to improve the natural powers of expression, we may therefore, perhaps, with some advantage, keep the following distinctions in view :

9. *The Narrative manner.* This manner of speaking occurs when the speaker proposes nothing more than to lay facts before his hearers. His looks are correspondent: he places and uses his hands, as if he had to give over to them something which they are requested to receive on his authority as a speaker of the truth: he has no more earnestness than such a purpose requires: and he varies his action according to the varying direction or relation of the circumstances narrated.

10. *The Argumentative manner.* This manner of speaking occurs when the speaker has to combat opposite ways of thinking to his own. His manner becomes more earnest, as may be expected in one who comes forward to set aside wrong principles of action. The accents of the voice are stronger; the action is more energetic, enforcing the emphatic words by actions of the arm or hand, exactly corresponding with the force of the voice, and sometimes even anticipating it.

11. *The Meditative manner.* This manner of speaking occurs when the speaker is not supposed to address an audience, but to be thinking to himself, yet uttering his thoughts aloud. His look will then indicate the abstraction of his thoughts; his pauses will often be long and significant; his gesture will be hesitative at times, and at times decisive; till at length, perhaps, he will address his audience as if his mind were cleared, and so from the manner purely meditative, he will proceed to argue or narrate, until his ultimate proposition is reached, and nothing remains but to move the passions in its favour.

12. The passions cannot be assumed outwardly, unless they are first felt. But though this part of Rhetoric is scarcely subjectible to system, yet the passions of our human nature may be generalized under the four distinctions of *Vehement*, *Plaintive*, *Lively*, *Solemn*, not always precisely opposed to each other, nor incapable of mingling with *Narration*, *Argument*, or *Meditation*; but sufficiently distinct to be

described apart from one other, and therefore capable of being kept, with practical advantage, distinctly in view, in every effort to improve the powers of natural expression.

13. *Vehement expression* includes all the strong passions, anger, hatred, revenge; indignation, contempt; confidence, courage, pride; fear, malice; envy, remorse, despair. From some of these, the public orator must always wish to appear free; and the representation of many of the vehement passions can therefore only occur in dramatic poetry. Such, however, as can, without censure, occur, must be real; and if real, the tone and gestures belonging to them will be spontaneous, and therefore not properly the subjects of rule or precept.

14. *Plaintive expression* includes all the gentler passions of our nature which are allied to grief and melancholy, and do not sink into solemnity and awe. Here, as in the vehement passions, the feeling must be real in order to produce an adequate expression by tone, look, and gesture.

15. *Lively expression* is that suggested by joy, enthusiasm, rapture. It is opposed much more to solemn and to vehement expression, than to plaintive; for even our joys border sometimes on melancholy, and delight itself is often most sweet, when it reconciles its emotions to the unavoidable calamities of life.

16. *Solemn expression* is opposed to the lively, not by discountenancing it, but by seeming not capable of rising to it. There are times when we cannot, and do not wish, to throw off the weight which awe, which deep melancholy, which devotion to a Creator whom we can but see as in a glass darkly, generates in the breast. The solemn expression hence arising, must be, and will be, spontaneously demonstrated by voice, by look, by gesture, whenever the feeling here described, is genuine.

☞ THE PRACTICE OF ELOCUTION, by the Author of this Manual, is a Course of Exercises for acquiring the several requisites of a good delivery, as they have been described above.



*Examination Questions.*

1. What is Delivery in Rhetoric? 2. What is Articulation? 3. What is a vowel sound? 4. What is a consonant sound? 5. What is the general law for sounding words? and what is the term used in referring to the practice which does or does not conform to the law? 6. What is Synephy? 7. What is Modulation?—what are the tones which properly belong to speech?—what does Modulation further include? 8. What is Expression? 9. When does the Narrative manner occur? 10. When does the Argumentative manner occur? 11. When does the Meditative manner occur? 12. What is first necessary, in order to express the passions? 13. What passions come under the requisite of Vehement expression? 14. What passions come under the requisite of Plaintive expression? 15. What passions come under the requisite of Lively expression? 16. What passions come under the requisite of Solemn expression?

## CHAPTER V.

## SUPPLEMENTARY.\*

SUGGESTIONS FOR EXERCISES IN RHETORIC, IN ADDITION  
TO THOSE ALREADY FURNISHED FOR THE IMPROVEMENT  
OF STYLE OR DICTION :

*Addressed to Learners.*

In your studies for attaining accuracy, force, and elegance in the use of language, you have been constantly reminded that three arts join their powers to produce the full results you seek. These arts, Grammar, Logic, and Rhetoric, exist in the earliest use of language; in which early practice, we are unconsciously guided by principles that theory does nothing more than ascertain, and extend to a higher and maturer use. In the order of theory, the three arts stand as given above; for the first object of *study* will be the mechanical structure of speech; then the examination of that structure as it stands related to thought or reason; and then the application of the powers of language, to reach the minds of those whom we desire to influence. But though this seems the proper order in which these arts should be taken up for study, it is not the order in which they are originally developed. Hardly, indeed, is there at first to be detected a development, other than that of language as one faculty, or apparently as one. But rhetoric may be said to have existed before articulate language began:—the infant that varies his natural cry with the conscious purpose of making others attend to his wants, his pains, and his pleasures, is, practically, a rhetorician; though as yet the procedure is not begun, which, when begun, includes the practice of the other two arts. But the moment that the infant, in order to make himself better understood, develops the single purpose or meaning of his mind, by using two signs where

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\* This chapter is added, on grounds hereafter stated, for the sake of those *young* people, who are not ready to enter on the study of logic after that of grammar:—for others, this Manual of Rhetoric may, with what precedes, be deemed concluded.

nature prompts him to use only one, he is a logician ; while in putting those two signs together to have the one meaning, he is a grammarian,—continuing still to be a rhetorician, because the expression is no sooner thus originated and thus completed, than he uses it for the same purpose as he would have used a natural cry, had any such cry suggested itself, adequate to the end.

It was necessary to make this preliminary, and perhaps abstruse statement, in order to found upon it the reasons both for what has been done in directing the course of your studies, and what remains to be done. In the *Manual of Grammar*, you were familiarized with the construction of sentences ; the related arts, logic and rhetoric, being at that time only so far opened to you in theory, as, in order to make grammar thoroughly understood, their relation to this branch of study required. Your grammatical studies ended, the next of the three arts which strict theory would prescribe for study, is Logic : and to a pupil sufficiently mature in power of understanding to take the step, such the step should be. If, with regard to you, it was not, or is not the step taken, the reason is, that we wait till your understanding shall be a little riper, and your command of language a little more extensive, before we require from you that accurate development of thought under given propositions, which will test your ability as a logician. In the mean time, trusting to such ability in logic as you have, (for no one can use articulate language as a rhetorician, who is not practically a logician also,) we are desirous of finding for you such easier exercises as will prepare you to enter on those that are more especially intended for the trial and the strengthening of your logical powers ; requiring you to bear in mind, that your rhetorical education cannot be complete without the last-mentioned exercises ; and that, if they are deferred now, just at the point at which they should in strictness begin, the reasons are founded in no deeper or better ground than that which has been just stated.

Here, however, two queries will very pertinently arise : first, Since the practice of rhetoric is said to include that of logic, what is the difference between an exercise intended only as a test of logical ability, and one which also has a

rhetorical object? and, secondly, Why should the latter be deemed easier than the former? To the first question, this is the answer:—an exercise in logic is the development of thought, (that is, of truth as we apprehend it,) for our own security and satisfaction;—that it should at the same time convince and satisfy others, is an incidental, but not an essential, or (within the strict limits of the art) a contemplated effect; while, with regard to every exercise in rhetoric, it ought always to be conducted with a view to produce a certain effect on the minds of others; so that the party to be operated upon, that is, the person or persons whom we address, form always a main, an essential object in the proceeding. And to the second question—Why is an exercise under the latter circumstances easier than one under the other? the only answer which can be made, is this; that, up to a certain point, custom has rendered it easy, while, as yet, the custom is to be acquired of developing thought in self-meditation, and *yet in words*, with no other end than to get at the foundation of our knowledge, and to ascertain its extent. We repeat, that the use of speech to influence others, is, *up to a certain point*, easier than its use for the end just described; but it is only up to this point; that is, only up to the common use of it by the bulk of mankind. In order to transcend this point, and acquire ability to wield the powers of language as only some can wield them, there must go before, the logical study and logical habit alluded to above, and which, thus far in your course, have not been especially or formally insisted on.

Shall we now proceed to this other department of our general subject, closing our instructions in rhetoric with the theoretical outline of its four parts, and the practical exercises for improvement in style? or shall we prolong our exercises in rhetoric, for the sake of awaiting an apter time to enter on logic? Let it be supposed that we determine on the latter alternative. Can you be assisted by further, or by other *book* instruction, than you have received? The business of life calls upon you, at every moment, for an application of that instruction; and to prolong it, would be to keep you in leading strings when you ought to walk alone. Rely upon it, that when a man

becomes eloquent above those around him, allowing a natural aptitude or quickness of parts, it is always consequent on circumstances which *oblige* him to be eloquent; of circumstances which force him to find the means of persuading others to think as he wishes them to think, and so to do what he wishes them to do. Are you so circumstanced as to be impelled in this manner? In such case, you have been assisted as far as assistance ought to go. Any further exercises of the kind hitherto provided, any further prolongation of that species of literary drilling which can do no more than foster mere mechanical and imitative dexterity, would repress instead of quicken the spontaneous powers we wish to bring forth. But perhaps the circumstances we require may not occur, till you step forward mature into the world, and your intercourse with others may, in the mean time, never demand from you higher powers of language than you have exercised from infancy. Cannot we create occasions for your present improvement, of the kind you will meet with when you enter on new scenes of life? Cannot we indicate subjects fitted to call forth higher powers of language than you have at present occasion to employ? But supposing such subjects presented, all other help must be withheld. In a former page, (52, Sect. 10,) it was intimated that the use of metaphorical language would be very injudiciously taught, by requiring you to turn plain language into metaphorical; for that this would generate only a *forced*, and therefore a false use of this kind of language: you must wait till you feel a metaphor to be necessary before you can use it naturally.\* It would be equally injudicious, when a subject is proposed as an occasion to call forth your powers, to interfere with their natural development by any further assistance. You must dwell on the subject till you feel a sufficient interest in it to speak or write *from* yourself, and *for* your-

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\* Hence the genuine poet is said to be inspired: he uses figurative language because he cannot develop his conceptions without it. The would-be poet employs such language, because he tries, without inspiration, to speak in a poetical manner. Even the true poet is liable to this fault, when he does not await the moment of inspiration. Take, for instance, (if the passage really be Shakspeare's,) the opening lines of Henry VI.: First Part.

self. And now, let us see whether subjects cannot be found, that are fitted to influence you in this way.

Imagine the ordinary events of your daily experience—let it be supposed that you rose at six, or at seven o'clock; that you took a walk, or sat down to study; that your study was so and so; and thus on to the conclusion of your day. If you were questioned on these several subjects, you could of course answer each separate question relating to each separate event; for instance—At what hour did you rise? What did you then do?—and so on. But could you not also answer, in appropriate connected language, the general question, What is the history of yourself during this day? Here is an occasion for your rhetorical powers, so far as to set the facts of the day before the questioner in clear, and yet not tedious detail, with some proper suppressions; for there are things included in other things, or so understood as not to need mentioning. Let our subject, then, be

### *My History of To-day.*

How would you fulfil what this proposed subject requires? Of course, with different persons, and on different days, the history will be different. Let us suppose the proposition fulfilled by some one young person, on some one day, in the following manner:—

I rose at six o'clock. It was a fine summer's morning, and as my hour of study was not till seven, I went to take a walk. The air was fresh; the sun shone; and the larks were singing above my head. I passed through corn-fields, meadows, and pastures; returning by the road that winds with the river. Reaching home at the appointed hour, I sat down to my task, and prepared for construing, parsing, and scanning, twenty lines of Virgil beginning at the second book. Then we breakfasted, and played for an hour. At nine I went up with my class, and got successfully through the lesson I had prepared. From ten till twelve we were employed in writing and ciphering; and then came our lessons in history and geography; after which we dined. When dinner was over, we had another hour's play. Our lesson in English followed, and the drawing-master came at four. At five I had a lesson in music, which occupied me till our evening meal. Afterwards came the dancing master, and he tired us out; so that, having furnished you, at your request, with this history, I am glad to say *good night*, and go to bed.

It is plain that all this might be a little more parti-

cularized. The twenty lines of Virgil are stated, but the other lessons are spoken of in general terms. The morning's walk might have been more minutely described, and the fields specified. But it is only fair to leave to the narrator a choice of circumstances for description ;—it is in the selection that he shows his taste ; and his taste will improve, if he observes how far he fails, and how far he succeeds, in every attempt to frame a description of the kind here exemplified.

The narration of a story unconnected with yourself, will also be a useful occasion of trying your powers. Doubtless this occasion has often happened. What you have been told by one person you have reported to others ; and you may have related in a worse, or in a better manner, the tale which you heard. Your aim must be, to relate, in the best manner you can, whatever narrative is proposed :—all that your teacher ought to do, is, to put you in possession of the subject and the facts ; and when your exercise is brought to him, to point out to you, as a guide for future attempts, how it might have been better. Suppose you are required to tell, from early Roman history, the story or legend of Camillus, and the school-master of the Falisci :—starting on this suggestive title, and presuming you to know the rest, or to be told it, or have it read to you, you can have no difficulty in reporting the facts to another person,—namely, “that the schoolmaster, having under his care the sons of all the principal families of the place, led them out of the town under pretence of a walk for pleasure and exercise, and then went and gave them up to the commander of the besieging army ; but Camillus, disdaining such baseness, refused to take advantage of it, and ordered the boys to flog the schoolmaster back into the city.” When you have thus briefly repeated the facts, you may be required to write them down, and improve the effect of the whole by certain additions, which will not fail to suggest themselves to your fancy, *provided you think very earnestly on what you have to communicate, and try, as you go on, to make the strongest impression you can on your hearer or reader.* You should, in the first place, consider what qualities of heart or mind the chief actors in the story exhibit ; and you may state

these qualities by way of title, as the moral purpose or intention of your story.

*Baseness and Generosity contrasted.*

When Camillus, in the early times of Rome, was besieging Falerii, a city which belonged to the people called Falisci, he was one day surprised to see a man approach him from the town, who brought with him a number of boys that seemed to be under his care. "Camillus," said the man, as soon as he was in the general's presence, "I deliver into your hand these youths, and in delivering them, I deliver to you the city you are besieging. I am a school-master; and there is not one person of any rank in the town, whose son is not here among the number of my scholars. With these in your power, you may require, for ransom, the immediate surrender of the city, and almost any further advantage you please. Such is the great service which, in hopes of a correspondent recompence, I am happy to render you." Camillus, instead of accepting the offer, contemplated the man with all the indignation of a noble soul. Without condescending to answer him, he ordered his hands to be tied, and his cloak removed: then putting rods into the hands of the boys, he desired them to flog him back into the town, and make their fathers acquainted with all that had taken place. This act of magnanimity affected the citizens greatly, and led the way to a pacification which satisfied both parties, while it brought more honour to Camillus than could have been procured by the most successful operations of war.

If, with all the preparation your studies have made, an exercise like this appears formidable to you, the reason must be, that you do not take it up with the earnestness which a real occasion would inspire. Consider how readily, and, in general, how vividly, you tell a tale of something you have just witnessed, or just heard. "Oh! I must tell you what a fright Robert has had." "Well, what fright has he had?"

Why, you know Robert believes in ghosts; and it so happened that he was obliged to sleep last night in the blue-room. Now the servants say that room is haunted; and it was to no purpose I laughed at Robert, and told him it was all nonsense; for I had slept in the room myself, and never saw anything out of the common. Well, he got into bed all in a tremble, and I was obliged to leave him. Now, what do you think he has just been telling me? He said all was quiet enough for a time; but suddenly there was a rushing of something in the room; and being frightened out of his wits, he put his head under the bed-clothes, and shook from head to foot. Of course he saw nothing, for he was afraid to look out, but kept shaking, shaking, till at last all was quiet. Still he did not dare to look about him, nor did he get a wink of sleep, but lay curled up



till the sun shone in at his window, and through the bed-clothes. Then, for the first time, he took courage to look from under the sheets, when, what should he see but a poor little pigeon perched on the back of a chair, that had doubtless flown, or rather, tumbled down the chimney! Poor Robert! I do not wonder he was frightened when he heard the fluttering; but why didn't he look out of bed at first, and try to find out what the cause was, instead of hiding his head like a gaby?

It must be confessed, that though to talk in this manner is often a spontaneous and unconscious effort, the task of writing in the same way, is more difficult than at first appears. Yet it may be done by not thinking it a task. Get rid of your repugnance by contending with it: find or frame some occasion for telling a story that has pleased you; endeavour to recollect your expressions while you were animated with your subject; write them down, and correct them yourself, or get another to correct them. Thus will you acquire a style easy and yet not slovenly; such a style, in short, as is fitted for all the ordinary business of life.

We often talk of "making a speech," as if it were done only on great occasions, and by virtue of extraordinary powers. Are you not always making speeches? Is not the most trivial communication made in a speech? If, when some important matter is in hand, you would but think, that, being master of the matter, the speech is secondary to it, and proceed on the principle, that being earnest concerning the one, namely the matter, there is no necessity for any excessive solicitude concerning the other, you will generally succeed. For your earnestness on the former score, will force you to employ the best means you can command to carry your purpose; and in this way you will make a good speech without being conscious of speaking to that end; *the only way in which any truly good speech was ever made*. Still, it must be confessed, that much care is necessary to prepare your powers, and render them adequate to the occasions you will meet. It is not every school-boy that has a purpose to carry,—say, to persuade the master to give a holiday,—who can plead with equal ability. Imagine the following attempt:—

*Pupil.* I beg your pardon, Sir, but my schoolfellows have sent me to say, that, if you please—would you give them a holiday?

*Master.* On what account?

*Pupil.* We had a holiday last year, Sir: it was when Miss Mary was married.

*Master.* Can you explain why that should be a reason for your having a holiday this year?

*Pupil.* We should like one, Sir, very much.

*Master.* No doubt; and so should I: but inclination must give way to duty. However, I will turn your request over in my mind, and let you know in half an hour: but mind! you must count on a refusal.

Some minutes after, another pupil who has questioned the former, knocks at the master's door, and having obtained entrance, thus proceeds:—

[Exordium.] O Sir, I am very sorry to intrude; but may I be permitted to speak a few words in addition to what Harrison said, who has repeated to me the substance of your conversation? I really should not have taken the liberty, but my companions are anxious to have the grounds of their request properly stated. And though I am quite aware, Sir, that I am not the best person they could have chosen to do this for them; yet still, Sir, as they *have* chosen me, if you will be so kind as to listen, I will try to explain their request. [Proposition.] As to the request itself, Sir, you already know what it is:—they petition for a holiday. [Narration.] You know, Sir, that to-day is the anniversary of Mrs. Barnard's marriage. We had a holiday this day last year, when the wedding took place; but of course that is no reason for our having a holiday every year on that account. I suppose it was felt to be a very joyful day at the time: the bells rang merrily, and I remember that every one of the gay company invited to the breakfast, seemed as delighted as could be. As for myself and my companions, we amused ourselves as well as we could; but indeed, Sir, it was not to us quite so happy an occasion as it seemed; and this, Sir, is precisely the point I am coming to. [Argument.] The fact, Sir, is this:—we none of us liked to lose Miss Mary: she was always so good, so kind to us, so ready to get us out of a scrape when we got into one—(and I am sorry to say we do get into a good many);—but Miss Mary, you know, Sir, was always ready to come to you when we wanted some one to speak for us: and then, when, in turn, some of us were invited into the drawing-room, she would so amuse us with her beautiful singing, or the pretty tales she could tell—in short, Sir, there was not one of us that did not love her almost or quite as much as you do yourself. Why, then, Sir, to see her taken off in a post-chaise, quite away from her old home—one man seizing her, as it were, and depriving thirty of us—this, you see, Sir, could not be pleasant to our feelings at *that* time; and so, though we had a holiday, we did not enjoy it. But now, Sir, it is quite different. We have seen her since as Mrs. Barnard, and we cannot help perceiving she is as happy as can be: and having made up our minds to our loss, and being, as it were, accustomed to it, we can now truly rejoice in the event which then made us sad. This, Sir, is the reason

that we ask for a holiday ; and we hope you will give it us, that we may have the enjoyment you meant us to have this day last year. [Confirmation.] And besides, Sir, there is another reason which makes us hope for it. I do not know, Sir, whether you ever feel as we do—an inclination to be idle, or rather an inclination to play instead of study ; for, in fact, we none of us like to be doing nothing ;—but if, Sir, you ever feel an inclination to lay aside business, I am sure, (pardon me for being so bold as to say so,) I am sure you ought to indulge it just now. You have had double duty, Sir, this week, on account of the absence of Mr. Newman. He returns, you know, Sir, to-morrow ; and, in the mean time you must, I think, require some repose. [Peroration.] Do, Sir, pray do grant our request. We ask it in the name of Miss Mary—I mean Mrs. Barnard, who, I am sure, would be the first to beg the favour for us if she were here ;—we ask it for the sake of the renewed health and spirits, which exercise in the open air must give us on such a fine day as this ;—we ask it, Sir, on your own account, fatigued, as you must be, through your unremitting attention to such a tiresome set of fellows as we are ; and, finally, we ask it, Sir, because, if we play to-day, we have resolved to work hard to-morrow, and, by increased attention, make the best return we can for the kindnesses we are always receiving at your hands.

There is nothing in all this which a schoolboy might not be supposed to say, without meaning to make a set speech ; and yet, here are all the parts of a regular oration and some of the principal figures, such as Synchresis, Ecphonesis, Erotesis ; Parenthesis and Analepsis ; Anacoluthon\* and Epanorthosis ; not to mention metaphor, and other tropes of words. Surely this, and much more than this when greater occasions shall arise, must be within your reach. Only think so, and you will find it so. You may not please yourself in your first attempts ; and it is better that you should not : you ought to keep before your mind an exalted standard of excellence, through the influence of which your attempts may be always rising higher and higher, though the degree of excellence which your imagined standard holds forth, be unattained, and perhaps unattainable.†

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\* ——— When he happened to break off  
In the middle of his speech, 'r cough.  
He had hard words ready to show why,  
And tell what rules he did it by.—HUDIBRAS.

† *Aliqua immensum, infinitumque*, was that which kept always in progress the rhetorical ability of Cicero.

## SUBJECTS FOR EXERCISE.

## PERSONAL SUBJECTS.

1. My History of Yesterday. 2. My Name, Country, Parentage, Date of Birth, Present Age, and such other Circumstances as might be stated at the beginning of an Auto-biography. 3. The Earliest Things I can remember. 4. The Events of a Remarkable Day about — weeks, months, or years ago. (Several Exercises may be framed with this title, if several remarkable days can be called to mind.) 5. Narrative of my Journey to — (several exercises.) 6. Account of a Conversation I held with — (several exercises.) 7. Statement of the Studies I am pursuing, Which I find difficult or easy, and Which I take the most delight in.

NARRATIVES OR STATEMENTS OF FACTS FROM  
ENGLISH HISTORY.\*

1. The Early People of England; the Facts of the Roman Invasions, the Stay of the Romans, and the State of the Britons when the Romans left them. 2. How England came into possession of the Saxons. 3. Chief Facts in the History of King Alfred. 4. Story of Canute rebuking the Sea. 5. The Battle of Hastings, and its immediate Consequences. 6. The Three Sons of William the Conqueror—their Conduct to each other, and their Several Destinies. 7. The Quarrels between Henry II. and Thomas à Becket, with the Issue. 8. The Crusades, What they were, and How far the fortunes of Richard II. were connected with them. 9. Facts showing the bad Character of King John. 10. Main Facts of Two Battles, that of Lewes, fought in 1264, and that of Evesham, fought in the year following. 11. Barbarous policy of Edward I. when he conquered Wales; and his Injustice to the Hero of Scotland. 12. Story of the Surrender of Calais to Edward III. 13. Conduct of the Black Prince

\* In developing these and the similar subjects which follow, books of reference must be entirely dispensed with during the time of writing. Preparation for writing, if not already made by the learner's previous studies, may be made before the time of writing; but there should be some interval between the preparation and the exercise; and no notes, except of dates, should be taken.

to King John of France after the Battle of Poitiers. 14. Richard II. and Wat Tyler in Smithfield. 15. Different Ways in which the Murder of Richard II. is related to have been accomplished. 16. Story of Lord Chief Justice Gascoyne and the Prince of Wales in the Reign of Henry IV. 17. Chief Facts in the History of the Maid of Orleans. 18. Story of Queen Margaret and the Robber after the Battle of Hexham. 19. The Crimes by which Richard III. became King. 20. Lambert Simnel and Perkin Warbeck : their Impostures ; and their Fate. 21. Arrest and Last Days of Cardinal Wolsey. 22. Principal Facts in the History of Lady Jane Gray. 23. Story of the Countess of Nottingham and Queen Elizabeth, with relation to the Earl of Essex. 24. Principal Facts of the Gunpowder Treason. 25. Adventures of Charles II. during the forty days from his Escape after the Battle of Worcester, to his Embarkation for France at Shoreham in Sussex. 26. Summary of the Events which, in English History, are denominated the Restoration, the Revolution, and the Accession of the House of Hanover.

#### NARRATIVES OF STATEMENTS OF FACTS FROM ROMAN HISTORY.

27. The Legend of Romulus and Remus. 28. The Founding of Rome, and the Death of Remus. 29. The Legend of the Sabine Virgins carried off by the Romans, and the Subsequent Reconciliation of the Two Nations. 30. Legend of the Horatii and Curiatii. 31. The Stratagem by which Servius Tullius, the Sixth King of Rome, succeeded his Father-in-law, Tarquinius Priscus. 32. Legend of the Murder of Servius Tullius. 33. Legend of the Books of the Sybil. 34. Legend of Junius Brutus, and the Expulsion of Tarquin. 35. Story of the Conspiracy which ended in the condemnation of the Sons of Brutus by their own Father. 36. Story of Mutius Scaevola. 37. Story of Coriolanus. 38. Story of Virginia. 39. Story of Manlius Torquatus and his Son. 40. Story of Pyrrhus and Fabricius. 41. Chief Facts in the History of Regulus. 42. Story of Scipio Africanus, and the betrothed Princess, his prisoner. 43. Cæsar at the *Rubicon* : the circumstances which rendered his passage

of that stream an important Fact. 44. Facts connected with the following Names and Periods: Augustus Cæsar; Commencement of the First Century:—Constantine the Great; the first Quarter of the Fourth Century:—Romulus Augustulus; the third Quarter of the Fifth Century:—Constantine Paleologus; the Middle of the Fifteenth Century.

*\* \* The foregoing subject, and, it may be, some of the others, from the length they can be made to occupy, will require from a capable pupil, a larger development than should be required for a single exercise.*

**NARRATIVES OR STATEMENTS OF FACTS FROM GRECIAN HISTORY, AND THAT OF COUNTRIES INVOLVED IN GRECIAN STORY.**

45. The stratagem of the Wooden Horse, by which, after a Ten years' Siege, the Greeks obtained Possession of Troy. 46. Filial Piety of Eneas on leaving Troy. 47. Patriotism of Codrus, the last king of Athens. 48. Skill in Stratagem, and Endurance of Pain, fostered by the Customs of Sparta, evidenced by the Story of the Boy, and the Secreted Fox. 49. Respect to Old Age, exemplified by the Spartans, in contrast to the Athenians, in the case of an old man who arrived too late at a Public Athenian Entertainment, at which some Spartans were present. 50. Dionysius of Syracuse and Damocles,—Story of the Pendent Sword. 51. Story of Damon and Pythias. 52. Chief Facts in the History of Socrates. 53. Story of the Ungrateful Guest, punished by Philip of Macedon. 54. Story of Alexander and the Taming of his Horse, Bucephalus. 55. Story of Alexander visiting Diogenes. 56. Alexander's Treatment of the Captive Family of Darius. 57. Alexander and Porus. 58. Alexander and Philip, his Physician.

*\* \* In addition to the foregoing, further exercises may be found in subjects avowedly fabulous selected from heathen Mythology; as the Story of Theseus and the Minotaur: the Labours of Hercules: the Story of Orpheus and Eurydice.—Æsop's Fables open an almost inexhaustible series of subjects for narrative exercises;*

*and the fairy Tales of infancy may be pressed into the same service; as that of Beauty and the Beast; the Sleeping Beauty in the Wood; Bluebeard, &c.*

## DESCRIPTIONS.

1. The Chief Features of Spring. 2. — of Summer. 3. — of Autumn. 4. — of Winter. 5. The Ocean. 6. The Heavens on a Clear Night. 7. A City seen from an eminence; the Chief Features selected from Recollection or Imagination. 8. An open Country seen in the same manner, the Chief Features being selected in the same way. 9. A Garden. 10. A Library.

## FAMILIAR LETTERS.

1. Writing from the country to a friend in town, I express my anxiety to know if he is well. I mention my own state of health, and the sort of enjoyments which living in the country affords. 2. Supposing the foregoing written to me, I answer it from town. 3. Writing from an hotel on a journey with my friends to the North, I inform one of my relations left behind of our progress so far, the pleasantness or unpleasantness of our mode of travel, the accidents or escape from accidents we have had, and other facts of a like ordinary kind. 4. I describe a ride on horseback with a young friend yet unskilful in the saddle. 5. From a sea-bathing place in summer, I state how often, and with what effect I bathe, what hours the family keep, what excursions I have had on the sea, and with what pleasure or inconvenience. 6. In autumn, from a house full of visitors in the country, I acquaint my friend with the particulars of a week's stay. 7. From the same house, in the next week, I give an account of the sudden death of one of the visitors, and the distress and gloom produced. 8. On the eve of my departure with my friends from the same house, I describe the funeral that has taken place. 9. I describe a sermon, the text, the manner of treating it, and the apparent effect on the congregation. 10. Supposing myself the receiver of the previous letter, I answer it, and give an account of another sermon. 11. From home, just before Christmas day, I *invite my friend to pass the week with our family.* 12.

Supposing myself the invited person, I excuse myself by pleading nearer calls upon me at a time when relations meet. 13. I describe a fire that happened last night just before twelve, only three doors from our house; our alarm; our preparations in case of its spreading, which it did not. 14. I answer such a letter as the last, requesting further particulars, and especially to know how the different members of the family now are. 15. Again supposing myself the writer of the first letter, I answer the second one. 16. I describe to my friend a pleasant party at a neighbouring house; my seeing for the first time — —, who is well known to my friend, and I give a favourable account of this person's appearance, manners, and conversation. 17. Writing in July, I describe a gypsy party of which I was one, that made an excursion on the previous day. 18. As the receiver of the foregoing, I answer it, by describing a party and an excursion of the same kind, but of which the events turned out differently. 19. I congratulate my friend on the marriage of a sister, mentioning what grounds of comfort I can, that will compensate for the loss of so dear a companion. 20. I inquire of my friend whether it is true, that a family known to both of us, is reduced to beggary, detailing the reports I have heard. 21. Supposing myself the receiver of the foregoing, I answer it affirmatively, and detail the circumstances. 22. I condole with my friend, who has lost an uncle, and point out how happy he still is in such and such affectionate relations who are still living. 23. Dating from the day after Holy Thursday, I describe a parish procession which I encountered yesterday, consisting of the burly beadles; the solemn churchwardens, Mr. — and Mr. —, whom I know; the meagre little charity boys; and so forth. I state the object (to beat the boundaries) and how they carried it out. 24. Having found my friend display a coldness towards me at a late party,—describing the time and place, and the manner in which it was shown,—I ask whether I was mistaken, and if not, what offence I have given. 25. Supposing myself so written so, I state the cause of my coldness to be such and such ill-natured things said of me behind my back, and give the name of my informer. 26. As the writer of the first letter, I



answer the last, by declaring the absence of anything like ill-nature in what I said of my friend: I repeat the words I actually used, and mention my manner and purpose in using them; explaining the misapprehension which must have given ground for the report, and the meddling malice which must have spread it: in conclusion, I hope for an opportunity to meet again, when I am sure all will be right. 27. On the morning after a juvenile party at our house, a party which met in the early part of the day, and did not separate till near ten in the evening, I describe to a friend the amusements before dinner, promising to return to the rest of the amusements in other letters. 28. I continue the subject of the previous letter, by describing the tricks of a conjurer, who was employed to amuse us, which he did for more than two hours after dinner; and I conclude by the promise of a third letter to-morrow. 29. I conclude the subject of the two previous letters by describing the evening's amusement, namely singing and dancing, what was sung, and what were the dances. 30. I describe my pleasure on the arrival of a brother from France, after two years' absence in order to learn the language of that country:—his success—his French manners—his English heart unchanged. 31. After some ordinary inquiries or congratulations, I describe the breaking down of a carriage in which we were proceeding to an evening party—our being obliged to get out in the rain in the middle of the street—the damage to our visiting attire, and other inconveniences. 32. I describe the pleasure I had in being one of a party in an excursion on the water—the fineness of the day—the place we reached—the dinner—the return, &c. 33. I narrate a day of cross purposes and accidents,—putting on my clothes in the morning so as to be obliged to undress again—mistaking the breakfast hour, and being too late for it—calling on a friend, and finding that friend was gone to call on me; and so forth. 34. I entreat pardon of my friend for having recently used, in a moment of anger, an expression for which I felt heartily sorry the instant after; and which I was about to beg forgiveness for at the time, when I found my friend had suddenly left. 35. Putting myself in place of receiver of the foregoing, I *cheerfully accept* the apology, admire the candour of the

application, declare my excited feelings to be quite allayed, and my heart the same towards my friend as ever. 36. In mentioning a number of people into whose company I fell, I single out one young person who is known to my friend, and express my regret at the evidence given of every fault and deficiency which can be the consequence of the over-indulgence of parents, the neglect of instruction, and the flattery of servants:—if mistaken in my estimate, I beg my friend will set me right. 37. In great grief at having parted yesterday with a brother, destined for the East-Indies, I communicate my feelings to my friend, dwell on the loss I sustain, and speak of the years that must intervene before I see him again. 38. Imagining myself to be the receiver of the foregoing, I write a letter of condolence, using every topic of comfort I can command. 39. I am obliged to refuse my friend's invitation to a day's visit—not because of want of inclination,—anything but that,—but because Doctor ——— says I am not well enough: I affirm that I am well enough, and ought to know best—that nevertheless I am prevented from coming—my regret, &c. 40. Having been to a country fair yesterday, I describe it to my friend. 41. A very dull rainy day kept me at home yesterday, when I was coming to visit the friend I am writing to: I describe my anxiety during the whole morning—my looking out of window every moment to see if the weather was clearing—my consultations of the weather-glass—my disappointments—and the gradual increase of my fidgets till all hope was at an end. 42. A military review, which I witnessed yesterday, gives me an opportunity of describing to my friend how far I admire “the pride, pomp, circumstance of glorious war,” and of discussing the question of glory. 43. Several of my little cousins came yesterday to our house, to the number of thirteen, some boys, some girls, and none more than ten years old—I describe them and their frolics. 44. Our house is to be repaired this summer, and we are going to remove, for the time, to another house, which is hired, furniture and all, for as long as we shall want it—I describe the house and grounds, and anticipate the pleasure, when my friend comes, of rambling about the garden, the shrubbery, and the orchard, and of finding our way to the pleasant

walks beyond. 45. There is to be a course of lectures on Natural Philosophy in our neighbourhood—I mention the name of the lecturer, state the subjects, the days of lecturing, the hour, and other circumstances—I invite my friend to be a subscriber, and am permitted to state that there will never be occasion to return home on the night of each lecture, a bed being always at my friend's service here. 46. I describe a dreadful thunder-storm and its effects in our neighbourhood, and inquire whether it extended to the place where my friend resides. 47. As receiver of the foregoing, I describe, in answer, the less violent effects of the same storm, and refer to another much more dreadful in the week previous, asking my friend if it did not reach their neighbourhood. 48. Resuming the place of the writer previous to the last, I state that the latter storm had made me forget the other, and I go on to mention some serious effects of the earlier storm, which I had heard of, but which, as they occurred at some distance from us, I had not witnessed. 49. I inquire of my friend whether it is true that a house in their neighbourhood, after having been long untenanted, and at length let, was found by the new occupiers to be what is called haunted—stating the reports prevalent on the subject. 50. As receiver of the foregoing, I describe, in answer, the real facts.

51.\* A letter accompanying a present. 52. — of thanks for the present. 53. A letter of complaint for unkindness in not writing oftener. 54. Apology and explanation, in answer. 55. A letter inquiring whether certain reports (describing them) of ill-conduct are true, which have reached the writer's ears concerning the person written to. 56. Answer,—contradicting some of the reports, and explaining others into pardonable follies. 57. Letter occasioned by a fear that the person written to devotes too much time to novel-reading, pointing out the injury which such reading is liable to produce on the youthful mind. 58. Answer to the foregoing, in which it is stated how

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\* The relationship of the persons writing and written to, and most other circumstances, are now left to the pupil: they must be definitely *established in his mind* before he begins to write.

much time the respondent allows to novel-reading, what are the novels read, or proposed to be read ; and the question is asked whether, thus far indulged and no further, any blame is incurred. 59. Description of a new acquaintance of most engaging manners. 60. A cautionary letter, in answer, on the danger of new and quickly formed friendships. 61. Answer to the foregoing, disclaiming a disposition to love new acquaintances so well as old friends ; with an inquiry whether the approaches to friendship which new acquaintances may make, are to be repelled. 62. Reply to the last. 63. Letter of advice concerning early rising. 64. Answer, stating the habits of the respondent, and his resolutions. 65. A letter enclosing an order for money, and in what manner to lay it out in purchases for the writer. 66. Answer accompanying the purchases sent, and explaining that some of the things could not be procured : the money retained, &c. 67. Letter to a person about to visit Wales, recommending a certain route to be taken. 68. Answer from the party written to in the last, dated from a town in Wales, and explaining why the respondent did not take the route recommended. 69. Letter of regret, stating causes which will prevent the writer from fulfilling an engagement to pass the month of October with the party written to. 70. Answer of corresponding regret. 71. Letter on the subject of a young person, known to both parties, and expressing fears, from symptoms evinced at a recent interview, that the young person is destitute of serious religious feeling. 72. Answer to the foregoing, with defence, on the ground of punctual attendance at the place of worship. 73. Reply to the foregoing, insisting on the difference between the outward ceremonials, and the inward feeling of religion. 74. A second answer to the first writer, describing an interview with the young person, and a confession of some levities of expression on the subject of religion, but a denial of the want of serious religious feeling. 75. A letter from the first writer to the young person alluded to, on the folly and danger of the levity confessed.

76.\* A brother proposes to his sister a regular corre-

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\* Correspondence between a brother and sister, dated from their respective schools.

spondence, stating the advantages likely to accrue. 77. The sister cheerfully concurs, and promises punctuality. 78. The brother describes his present studies; his difficulties; and, in some points, his success. 79. The sister makes a correspondent statement, with more especial allusion to the accomplishments. 80. The brother describes his companions generally, and then his intimates in particular. 81. The sister replies by a correspondent statement, but wonders he has so many particular friends: she has only one particular friend out of the whole number. 82. The brother is surprised at her fastidiousness: as to his intimates, he sometimes likes one, sometimes another best; but he never likes any of them so well as he loves her. 83. The sister is afraid he is jealous of her dear friend Julia—has a heart big enough to hold plenty of love both for her friend and her brother—and insists upon it, that he cannot love her more than she does him. 84. The brother tells her that if she loves him so much, she must show it by being more punctual; for that her last was three days beyond its time. 85. The brother writes again, declares it to be most unkind to keep him so long without a letter, and sets it all down to Miss Julia. 86. The sister complains on her side of his readiness to deem her unkind, when there are so many other causes liable to produce a failure of punctuality: if she could have written, she would: she has been very ill, though now almost recovered: she did not like another to acquaint him with her illness, because she did not wish to distress him. 87. The brother answers with deep regret for the tone of his last letter; will be miserable till he again knows how she is, and urges her to write another letter instantly. 88. A second letter from the brother confesses the thoughtless imprudence of the previous one, in having urged her to write when the exertion may be too much for her, and promises to love Miss Julia if she will but take care of her friend. 89. The sister assures him of her being quite recovered; tells him mamma came to see her when she was ill, and would have taken her home, but the doctor would not permit: mamma was delighted with dear Julia. 90. The brother, after referring to the several points in the foregoing, relates the pleasure he had in a game at cricket, when his party beat;

but breaks off in the middle of the detail, because he fears she is ignorant of the game: he wants to know whether they have trap-ball at her school. 91. She relates in return all the games they are in the habit of playing, and says that dear Julia is cleverer than anybody at all of them. 92. He rallies her on not knowing anything about cricket: tells her he will teach it her at Midsummer; and reminds her how near that season is. 93. She assures him she knows the weeks and days to Midsummer without being told by him, and relates a dream she had last night about going home. 94. The brother tells her he has just received a letter from home, acquainting him that uncle George is come from Canada, and that he will probably call and see both of them. 95. She acquaints him that she had scarcely received his last, when uncle George came: she should not have known him, had she met him by chance: she describes some presents he made her: one of them he allowed her to give to Julia. 96. The brother after expressing some slight impatience that Miss Julia is so often mentioned, relates that uncle has been to see him also, and made him some presents, which he describes. 97. The sister speaks of the warm weather; asks whether it does not often make people jealous and impatient: tells him that in order to study while the air is cool, she gets up at — o'clock. 98. The brother says he gets up still earlier, and goes to have a good swim in the river, which makes him comfortable all day. 99. The sister says mamma is staying the day here, and she showed his letter to her, because she was alarmed about his swimming; but mamma was not afraid, because she knew the boys were not suffered to go to bathe by themselves: the sister thinks she shall have something more to communicate: if so, she shall write again before many hours are past. 100. The sister writes in great joy: dear Julia would have had to stay all the holidays here, for her friends live in India; but dear, good mamma has invited Julia home to spend the holidays: she tells the brother he cannot but like Julia when he sees her, and she should not at all wonder if, with his instruction, she turns out an excellent cricket-player: she concludes in haste, having preparations to make for the holidays.

## SPEECHES FOR EMBRYO ORATORS.

## DEMONSTRATIVE SPEECHES.\*

1. *Eulogy on a departed* (i. e. *gone away*) *School-fellow*.

Outline for *Exordium*: Advantages of dwelling on the good qualities of those who have left us. For *Division*: The merits of our lost friend, first, as a student, and secondly, as a companion. For *Argument*: Development under the two foregoing heads. For *Peroration*: A call upon all who remain to follow the good example of him who has left us.

2. *Advantages offered by the Season of Youth*.

Outline for *Exordium*: Importance of dwelling on a good while yet in possession. For *Proposition*: It is a season happy in itself, and, being properly used, an earnest of good to come. For *Argument*: From the definition and adjuncts of the thing: from Antecedents that are fitted to have certain Consequents. For *Peroration*: Earnest injunction not to lose the golden opportunities which the season affords.

3. Eulogy of Homer. 4. Eulogy of Virgil. 5. Eulogy of Horace. 6. Eulogy of Shakspeare. 7. Eulogy of Milton. 8. Panegyric on the British Nation.†

## DELIBERATIVE SPEECHES.

## 9. QUESTION. Whether the fagging system, prevalent in certain foundation schools, shall be adopted in our private school?

PRO. Outline for *Exordium*: What is of great antiquity deserves respect: to yield to old custom, is to listen to the voice of experience: it is to uphold high *conservative* principles. For *Argument*: The comfort that would ensue to those who are of the upper forms; the wholesome discipline to those who are of

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\* For the Classification of Speeches into Demonstrative, Deliberative, and Judicial, see page 2 (4.)

† The last six subjects would be beyond the powers of an *embryo* orator, if more than praise on ordinary and admitted grounds were demanded.

the lower. For *Peroration*: An Address to the sentiment of emulation founded on the fact, that such and such great men have been sent into the world by the schools where the system in question prevails: concluding by a motion to petition the masters that the system may be revived.

CONTRA. Outline for *Exordium*: What is of great antiquity does *not* always deserve respect: if everything which is of old date were as it should be, man and his institutions must be perfect: but they are not so; and to make changes where they are necessary, is, to push the principles of *reform*. For *Argument*: A change has taken place in most schools with respect to the practice in question, and the greatest benefits have followed. They of the upper forms are no longer educated into tyrants: they of the under-forms no longer rendered mean and miserable dependents. *Confutation*: It is not proved, because great men have been educated in schools where the system prevailed, that the system made them great. It was the force of circumstances quite independent of the system which produced the effect. Might those men not have been rendered greater, or at least better men, without it? For *Peroration*: An address to the sentiment of shame that they of sturdier growth, and stronger limb, should wish to impose burthens on their feebler companions: a call on the generosity of the better-minded to rouse in the defence of the young, and defeat the selfishness of the older; concluding by a motion that the further consideration of the petition be adjourned *sine die*.

10. QUESTION. Which, on a balance of advantages and disadvantages, is the more desirable, equal duration of holidays at Christmas and Midsummer; or very few holidays at Christmas, and a long vacation in August and September?
11. QUESTION. A complaint having been lodged with the master, that a neighbouring orchard has been robbed,—whether the six individuals who were concerned in the affair shall be given up, or the whole school take the disgrace, and make reparation; it



being understood that all in the school were silently cognizant of the proceeding, though not abettors?

#### JUDICIAL SPEECHES.

12. CASE. A. B. is suspected of having been long in the habit of writing C. D.'s Exercises for him.

**PROSECUTION.** Outline for *Exordium*: Apology for what may seem an unfriendly act: unfriendly in appearance; but not in reality. For *State of the Case*: That A. B. did write C. D.'s exercises on such and such days. For *Argument*: Proofs from testimony that so and so saw the rough copies in A. B.'s hand writing, which C. D. copied. For *Confirmation*: That C. D. on being asked to give a proof of his ability to write those exercises himself, declined to do so. For *Peroration*: The case being established, it cannot be denied there is guilt on both sides; but excusing C. D., who is too young to have known better, we must take care that A. B. does not escape his proper punishment. This point is urged by showing how many persons would suffer if the practice should spread generally through the school. The head master must therefore be made acquainted with the fact.

**DEFENCE.** Outline for *Exordium*: When every one in the school, except the prosecutor and his intimates, is eager to defend, though not altogether to excuse A. B., whose amiable qualities it were needless to recount, the speaker regrets that a better advocate was not chosen. Yet he undertakes the office, and solicits indulgence. For *Argument*: The defendant, in assisting C. D. in his exercises, wished to benefit and not to injure him. That he mistook the true way, was an error of judgement, and nothing more. To visit an error of this kind with punishment, is hard in any case, but doubly, trebly hard, when it springs from goodness of heart. What is the object which the prosecutor seeks to gain by severity?—nothing which cannot be quite as well, nay better gained without it, and the speaker describes the more lenient course. For *Peroration*: The advocate con-

juries the prosecutor not to divulge the fact ; promising in the name of the defendant, that it shall not be repeated, and urging the point on the score of good fellowship, and kindly, friendly feelings throughout the school.

13. CASE. A school-fellow has borrowed money of several, so as to be quite unable to repay it from any fund allowed him ; while it is acknowledged that the expenditure was not selfish, and that a part of it was given to poor people in distress.
  14. CASE. A school-fellow long in the habit of being a secret informer, is at length detected, while it is acknowledged that he never reported anything which was not strictly true, and fit to be known by the master.
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# KEY TO THE EXERCISES

IN THE

## MANUEL OF RHETORIC,

*From page 28 to page 55, both inclusive.*

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### SECTION 1 at page 28.

*I am wearied with seeing* so perverse a disposition.

*I know* not who has done this thing.

He was long indisposed, and at length died of *melancholy*.

*I am grieved with the view of* so many blank leaves in the book of my life.

*I repent* that I have so long walked in the paths of folly.

*Sobriety of mind* suits the present state of man.

*I think* I am not mistaken in an opinion I have so well considered.

They thought it an important subject, and the question was strenuously debated *on both sides*.

*I would as readily* do it myself, as persuade another to do it.

Of the justness of his measures he convinced his opponent, *by the force of argument*.

He is not, *in any degree*, better than those whom he so liberally condemns.

He *insists* upon security, and will not liberate him till it be obtained.

The meaning of the phrase, as I *understand* it, is very different from the common acception.

The favourable moment should be embraced; for he does not *continue* long in one mind.

Most of our *sailors* were asleep in their berths, when a *heavy wave* broke over our vessel.

### Page 29.

The money-market *is inclined to rise*; but I fancy we shall have an account *unfavourable to those who buy in order to sell higher*.

He sent some *manuscript*, ordering it to be all composed *in type of capital letters only*.

The *haughtiness* of Florio disgusted both friends and strangers.

The gardens exhibited much that was glaring and *whimsical*.

The *weight* of the charge rested on one fact only.

Seeing her *lover* fall, she uttered a cry of horror.

The assistance was welcome, and *seasonably* afforded.  
We ought to live soberly, righteously, and *piously* in the world.  
The scene was new, and he was seized with *wonder* at all he saw.  
For want of employment, he *strolled* idly about the fields.  
For fear of meeting the bailiff, he went home by a *circuitous* way.  
I came through a very thick crowd of people, and have been almost *squeezed* to death.

## SECTION 2 at page 30.

He set off running as hard as he could; but they *let loose* the dogs upon him; on which he *uttered* such a cry, that you might have heard him a mile off.

As he had no money when he began the business, we need not wonder at his having got on so slowly for a time; but he has now *obtained* the start of all his competitors, and no doubt he will maintain the advantage.

I think he would not do such an unkindness; though if he did, I would not *put myself* into a passion about it, nor would I even make complaints against him.

If you will only put me in the right way, depend upon it, I will *set* my best foot forward; nor will I allow myself to be *turned aside* by every little obstacle, but press steadily forward till in possession of what I seek.

As he took nothing but water to drink, the fever that he *caught* soon after his arrival *had* but little effect on him; and he soon got well, though he took no physic.

A fox, passing through a vineyard, saw some fine bunches of grapes on one of the trees: he tried to reach one of them, but it hung very high, and so he could not get it. However, he kept jumping at it a long time, but all in vain. *At last*, he walked away, saying as he went, "Pooh! they are quite sour!"

There was a man that had the reputation of being able to tell people all that would happen to them; and this man chanced to do something that made the king of the country his mortal enemy. *On this account*, the king sent to bring the man before him, intending to question him, and then have him hanged. When the man was brought before the king, the king said, "You can tell the fortunes of others; can you tell your own? do you know on what day you will die?" The man considered for a moment, and then said, "I do not know on what day I shall die; but I know thus much, that your majesty will die just twenty-four hours after myself." The king believing him, was so far from ordering him to be hanged, that he wished him in his heart a very long life; and in this manner the man, by his cunning, clever answer, saved himself from the death which the king meant for him.

## Page 31.

I write to you, dear friend John, to ask you to come and spend to-morrow with me. I am to have a holiday; and I know you can

come, *because* it is a holiday at every school in the county. I am aware you are busy, studying for the examination day ; but this will not matter to you, *who* are quicker than any of the other students in getting ready for such occasions. We can amuse ourselves capitolly in fishing ; *for* I have bought a complete set of new tackle. And I am sure the day will be suitable, *because* the weather has been settling for some time. Send an answer by bearer ; *for* I long to be out of my state of uncertainty ; and I can better bear a disappointment to-night, if I must be disappointed, than await it till to-morrow.

## SECTION 3 at page 32.

I am all in a fever.

You ought to know better than to vex your sister.

Pardon my presumption.

Out of my sight, wretch ! and never come into it again.

Dear bought and far fetched is good for ladies.

Make no more haste than good speed.

## Page 33.

What port are you come from, and which are you going to ?

The extent of the governor's authority is dependent on the duration of the king's decree.

The philosophical virtues stand distinct from those which Christianity teaches, though not opposed to them.

Death is what all fly from, what all must come to, what few are prepared for.

Welcome ! give me your hand. .

This is the house of the partner of my wife's brother.

He was so far from making head against the enemies he had wilfully raised, that he was glad to run away from them.

I am afraid that all the evil his folly has caused, will fail to make him a jot wiser.

Health and happiness to you !

He was flattered by the duty he was charged with ; but he sunk under it.

## SECTION 4 at page 36.

Justice, prudence, and temperance, are called the four cardinal virtues.

Though modesty sometimes keeps a person from making his way at first, *yet in the end, it is almost sure to advance him.*

Grateful for the favours he had received, *he did his utmost to serve his benefactors in return.*

He forfeited, by one false step, *the reputation he had gained through a life of honourable toil.*

The purpose which every one should keep in view, is, *to gain the approbation of others, with the approval of his own heart.*

The sun that rolls over our heads, the food that we receive, the rest that we enjoy, *daily admonish us of a superior and superintending power.*

As no one can fully enjoy prosperity, who never experienced adversity ; *so adversity must not, at all times, be deemed an evil.*

Averse either to contradict or to blame, *the too complaisant man goes along with the manners that prevail.*

My friend secured at last the full rewards of his honourable perseverance, *the complete restitution of his good name, the friendship of all worthy men, a competent fortune for himself, and a fair opening in life for each of his children.*

Page 37.

The sure means of becoming peaceful and happy, are, *to be of a pure and humble mind, to exercise benevolence toward others, and to cultivate piety toward God.*

The three kingdoms of nature, animals, vegetables, and minerals, to explore which, is the business of zoology and physiology, of botany, of geology and mineralogy, *are all subject to the further examination of chemistry, the science cognizant of the changes always taking place in the constitution of bodies, whether animal, vegetable, or mineral, and by whatever natural agents effected.*

As Sophia, the daughter of Frederick, Elector Palatine, and of Elizabeth, daughter of James the First, married Ernest Augustus, who became Duke of Hanover ; and as the posterity of Sophia were the only protestant descendants of James after the demise, first, of queen Mary, and, then, of queen Anne, his grand-daughters ; *the Act of Settlement passed in the reign of William and Mary, by excluding from the throne all but the protestant descendants of James, prepared the way for the accession of the house of Hanover.*

Sublime, through the views it opens of spheres innumerable that occupy the realms of illimitable space ; severe and accurate, because it ventures on no hypothesis to explain and systematize its facts, without the aid of rigorous mathematical deduction and calculation ; *the science of astronomy holds a rank among the branches of merely human knowledge, higher than any other in dignity, though perhaps not equal to others in the immediate practical benefits it secures.*

The importance of that department of learning which takes the name of Ethics or Morals, may be estimated by reflecting, that it includes, as it may be justly understood to do, the art of politics, it proposes to unfold to us, *laws for the improvement of our natural faculties ; laws for keeping them in proper subordination to each other ; laws for securing the happiness of the individual ; laws for adjusting that happiness to the well-being of the state ; and laws for reconciling the well-being of single states to that of states in the aggregate,—in other words, to that of the human race at large.*

Page 38.

The department of learning called Physics, embracing all the sciences that explore the three kingdoms of nature, proposes, for its wide object, *to class the different kinds of animals, vegetables, and minerals ; to examine, accordingly, their more intimate or recondite natures ; and to draw, from such examination, facts by which the know-*

*ledge gained may be turned to practical account, in removing natural evils, and promoting our comforts and enjoyments.*

#### SECTION 5 at page 40.

*Let us endeavour to establish to ourselves an interest in Him, who, in his hands, holds the reins of the whole creation.*

*At last, in the Pyrenean treaty, Philip the Fourth was obliged to conclude a peace, on terms repugnant to his inclination, to that of his people, to the interest of Spain, and to that of all Europe.*

*Some years afterwards, being released from prison, he was, by reason of his consummate knowledge of civil law and of military affairs, exalted to the supreme power.*

*By a late calculation, it appears that, in Great Britain and Ireland, there are nearly twenty five millions of inhabitants.*

*Were instruction an essential circumstance in epic poetry, it may be doubted whether, in any language, a single instance could be given of this species of composition.*

*At last, after much fatigue, through deep roads and bad weather, we came, with no small difficulty, to our journey's end.*

*The praise of judgement, Virgil has justly contested with Homer ; but his invention remains yet unrivalled.*

#### Page 41.

*Iustead of being critics on others, let us employ our criticism on ourselves.*

*Leaving others to be judged by Him who searcheth the heart, let us implore assistance for enabling us to act our own part well.*

*After passion has, for a while, exercised its tyrannical sway, its vehemence may by degrees subside.*

*For all your actions, and particularly for the employments of youth, you must hereafter give an account.*

*Though religion will indeed bring us under some restraints, they are not only tolerable, but, on the whole, desirable.*

*This morning, when, with great care and diligence, one of the gay females was looking over some hoods and ribbons brought by her tirewoman, I employed no less in examining the box that contained them.*

*He was at a window in Lichfield, taking a view of the cathedral, where a party of the royalists had fortified themselves.*

*Ambition creates hatred, shyness, discords, seditions, and wars.*

*Sloth saps the foundation of every virtue, and pours upon us a deluge of crimes and other evils.*

*He had a grateful sense of the benefits received, and did everything in his power to serve his benefactor.*

*As the guilt of an officer, if he prove negligent, will be greater than that of a common servant, so the reward of his fidelity will be proportionably greater.*

*The regular tenor of a virtuous and pious life, will prove the best preparation for old age, for death, and immortality.*

*Sinful pleasures degrade human honour, and blast the opening prospects of human felicity.*



In this state of mind, every object appears gloomy, and every employment of life becomes an oppressive burthen.

By the perpetual course of dissipation in which sensualists are engaged ; by the excesses which they indulge ; by the riotous revel, and the midnight, or rather morning hours, to which they prolong their festivity ; they debilitate their bodies, wear out their spirits, and cut themselves off from the comforts and duties of life.

Page 42.

These arguments were, without hesitation, and with great eagerness, embraced.

Form your measures with prudence ; but divest yourselves of all over-anxiety about the issue.

Many would gladly exchange their honours, beauty, and riches, for that more quiet and humble station, with which you are now dissatisfied.

We often acknowledge the existence of beauty, without inquiring into its cause.

Under all its labours, hope is the solace of the mind, and few are the situations which entirely exclude it.

The humbling of the mighty, and the precipitation of the ambitious, concern but little the bulk of mankind.

What an anchor is to a ship, in a dark night, on a boisterous ocean, near a coast unknown, is the hope of future happiness to the soul, when distracted by the confusions of the world.

The British constitution stands among the nations of the earth, like an ancient oak in the wood, which, after having overcome many a blast, overtops the other trees of the forest, and commands respect and veneration.

#### SECTION 6 at page 43.

Having come to himself, he was put on board a ship, and conveyed first, to Corinth, and thence, to the island of *Ægina*.

Desires of pleasure usher in temptation, and forward the growth of disorderly passions.

By eagerness of temper, and precipitancy of indulgence, men forfeit all the advantages which patience would have procured, and incur the opposite to their full extent.

This prostitution of praise affects not only the gross of mankind, who take their notion of characters from the learned, but also the better sort of people ; who, by this means, lose some part of their desire of fame, when they find it promiscuously bestowed on the meritorious and on the undeserving.

The motive of a deed, and not its outward character, is that which Heaven regards.

It is not by being always present in scenes of dissipation, by giving up the senses to what the world calls pleasure, that people are rendered happy ; but by moderate desires and a virtuous life.

Page 44.

Sir Walter Raleigh, after a life devoted to the service of his country, a life distinguished by valour, learning, and enterprise, was beheaded

on Tower-hill. He was the first man in this country that smoked tobacco.

In this uneasy state both of his public and private life, Cicero was oppressed by a new and deep affliction, *the death of his beloved daughter Tullia; which happened soon after her divorce from Dolabella.* The manners and humours of this man *had been entirely disagreeable to Tullia.*

Archbishop Tillotson was exceedingly beloved by king William and queen Mary. On his death, which happened this year, *they nominated Dr. Tennison, bishop of Lincoln, to succeed him.*

The sun approaching melts the snow, *and breaks the icy fetters of the main.* Here, vast sea-monsters pierce through floating islands, with arms which can withstand the crystal rock; while others, that of themselves seem great as islands, *are, by their bulk alone, armed against all but man.* The superiority which he possesses over creatures of such stupendous size and power, *should make him mindful of his privilege of reason, and force him to adore the great Composer of these wondrous frames, and the Author of his own superior wisdom.*

#### SECTION 7 at page 45.

If we never experienced the bitter of life, (and every one, at times, must experience it,) we should be incapable of a relish for its sweets.

In lying down to rest, it is sweet to be able to say, (if indeed a child of dust can ever truly say,) ‘Since I left this couch, my walk has been with my Maker.’

He who, when he rises in the morning, has no settled duty, no fixed good purpose before him, (and how many there are who arise with their minds thus vacant for evil!) will be almost inevitably and unconsciously led, during the day, to sins of omission or commission, that must call for bitter repentance at night.

Never delay till to-morrow, what reason and conscience tell you ought to be performed to-day. To-morrow is not yours; and though you should live to enjoy it, you must not overload it with a burthen not its own.

We must not imagine that there is, in true religion, anything which overcasts the mind with sullen gloom and melancholy austerity, or which derogates from that esteem, which men are generally disposed to yield to exemplary virtues. False ideas may be entertained of religion, as false and imperfect conceptions of virtue have often prevailed in the world.

He that aspires to be the head of a party, will find it more difficult to please his friends, than to perplex his foes.

The man who pursues noble ends by noble means, whether he prosper, and take in consequence his lot among princes, or whether he fail, and sink to the lowest depths of calamity, *that man is great indeed.*

The generosity which robs Peter that it may give lavishly to Paul, which neglects the claims of honest creditors that it may retain wherewithal to squander on gamblers, which is niggardly to the poor,

and bounteous only to those who already have,—*such generosity*, if, in compliance with a faulty custom, we must call it generosity, is not a virtue, but a widely hurtful vice.

## Page 46.

The event in life which we have most desired, which we have tried to bring about by unceasing contrivances, which we have prayed to reach on each appearing morn, and sighed to have missed on each returning night; *that very event*, when at length attained, often proves the great calamity in life's career, the epoch from which are to be dated only reverses and woe.

Sculpture and painting, *arts* which address the imagination and the feelings through the sense of sight, have never reached, in modern times, the perfection they attained in ancient Greece.

James, the son of Mary queen of Scots, *a man* as uncouth in person and manners as his mother was enchanting, joined, to his other defects, the contemptible one of pedantry.

My young friend in his twelfth year, *an age* when boys in general seek nothing but play, is often found voluntarily at his books for hours together.

He gives up his leisure time to the reading of history, *a science* which, more than any other branch of human learning, prepares a person for acting his part properly in life.

Tully was the first who observed, that friendship improves happiness and abates misery, by the doubling of our joy, and dividing of our grief; *a thought* in which he has been followed by all the essayists on friendship that have written since his time.

I forbear to descant on those serious and interesting rites, for the more august and solemn celebration of which, fashion nightly convenes these splendid myriads to her more sumptuous temples; *rites* which, when engaged in with due devotion, absorb the whole soul, and call every passion into exercise, except those indeed of love, and peace, and kindness, and gentleness; *rites* which stimulate fear, rouse hope, kindle zeal, quicken dulness, sharpen discernment, exercise memory, inflame curiosity; *rites*, in short, which employ, in their performance, energies that, if directed to their true objects, would change the very face of the world.

## SECTION 8, at page 48.

Spring, summer, autumn, and winter, correspond respectively to youth, maturity, old age, and death.

The villain is gone, has fled, run away, darted off.

The enemy said, I will pursue, I will overtake, I will divide the spoil.

Destitute of principle, he regarded neither his family, his friends, nor his reputation.

Neither threat nor entreaty, neither riches on the one hand, nor poverty on the other, could sway his mind from the resolution he *had formed*.

In all stations and conditions, the important relations take place, of masters and servants, husbands and wives, parents and children, brothers, and friends, and citizens, and subjects.

While the earth remaineth, seed-time and harvest, cold and heat, summer and winter, day and night, shall not cease.

He determined to give up affairs, collect his debts, sell his estate, take leave of all connected with him, and go abroad for ever.

At one and the same time, to listen to one, read the letter of another, write to a third, and dictate to a fourth, is an achievement to which probably no man, except Julius Cæsar, was ever found competent.

Horses and dogs, men and women, beggars and gentlefolk, all were mingled in that wild rout.

The long procession included heralds, and musicians, and flag-bearers, and priests, and magistrates, and burgesses, and horse-soldiers, and foot-soldiers, and peasants in their holiday attire.

Innocence is there, and kindly peace, and simple quiet, and meads with lowing herds, and tune of birds, and lapse of streams, and saunter with a book, and warbling muse in praise of hawthorns.

Rank may confer, but will not of necessity ensure respect.

Rank may confer influence; but it will not necessarily produce virtue.

#### Page 49.

He might have been, and is, in the estimation of some people, the happiest man in the world.

He might have been happy; and he is now fully convinced of it.

It is your duty and interest to be studious and obliging.

It is not only your duty, but your interest, to be studious and obliging.

We are here to-day; we are gone to-morrow.

The old may inform the young; and the young may animate the old.

Venerable shade! I gave thee a tear then: accept of one cordial drop that falls to thy memory now.

The account is generally balanced; for what we lose on the one hand, we gain on the other.

This author is more remarkable for strength of sentiment, than harmony of language.

The laughers will be for those who have most wit; the serious, for those who have most reason on their side.

He can bribe, but he cannot seduce; he can buy, but he cannot gain; he can lie, but he cannot deceive.

He embraced the cause of liberty faintly, and pursued it irresolutely; he grew tired of it, when he had much to hope; and gave it up when he had nothing to fear.

The great friend of truth is time; her great enemy is prejudice; her constant companion is humility.

By early industry, he gained wealth; by honesty and generous

dealing, he gained friends ; by friends he gained rank and honours ; and he thus became the principal man in his native place.

There are three modes of bearing the ills of life ; by indifference, which is the most common ; by philosophy, which is the most ostentatious ; by religion, which is the best

It is pleasant to be virtuous and good, because that is to excel many others ; it is pleasant to grow better, because that is to excel ourselves ; it is pleasant to mortify and subdue our lusts, because that is victory ; it is pleasant to command our appetites and passions, and keep them in due order within the bounds of reason and religion, because this is empire.

#### SECTION 9, at page 51.

Why, if we have all that nature craves, should we not be content ?

What avail the best resolutions, if we do not put them in practice ?

How delightful to breathe the fresh air of the country, after being long confined in the close and murky city !

What a luxury, after a long voyage, to come on shore, and feed on fresh provisions !

After so long a time, how happy I am to see you !

What is there, in all the pomp of the world, the enjoyment of luxury, the gratification of passion, comparable to the tranquil delight of a good conscience ?

We wait till to-morrow to be happy : why not to-day ? Shall we be younger ? Are we sure we shall be healthier ? Will our passions become feebler, and our love of the world less ?

What shadow can be more vain than the life of a great part of mankind ? Of all that eager and bustling crowd which we behold on earth, how few discover the path of true happiness ! How few we find, whose activity has not been misemployed, and whose course terminates not in confessions of disappointment !

How can we expect that mankind will take advice, when they will not so much as take warning ?

Who are so seldom found alone, and so soon tired of their own company, as those coxcombs that are on the best terms with themselves ?

#### Page 52.

Why are men born with two eyes, and with only one tongue, but that they should see twice as much as they say ?

How foolish to be quick in arraigning physical difficulties which we cannot account for ! How absurd to be wiser than nature, in other words, to be wiser than God !

How much is he to be pitied that can please nobody ! How much more to be pitied, he that nobody can please !

How easy of imitation seems a clear and flowing style ! How difficult to him who first makes the attempt !

What facilities to travelling have been opened in our days by the application of the powers of steam !

*What a difference between the race of mankind, and any, the*

highest race among the brutes! And among men, what a difference, almost or quite as great, is often seen between one man and another!

How frequently it happens, that they who are loudest in their exclamations against the partiality, the envy, and the ingratitude of mankind, are themselves remarkable instances, in their own conduct, of the vices they are so forward to denounce!

## SECTION 10 at page 53.

He was very dexterous in *penetrating* the views and designs of others.

If you do not mollify my vengeance by humility and prayer, it will soon reach you with unmitigated severity.

His injury keeps his heart unmoved, and represses his pity.

Since thy unbounded ambition has subverted all thy vain expectations, it is proper that thou shouldst repress thy temerity, repent of thy perfidy, and become just and sincere in all thy transactions. This will secure to thee a safe and quiet retreat.

## Page 54.

He *ran* along the course with legs that outstripped the wind.

Having *kept* clear of that difficulty, our horses soon brought us to the end of our journey.

No human happiness is so *pure* as not to contain some alloy.

I cannot see my way *clearly* in this important enterprise.

I cannot use my powers *ably* in this important enterprise.

How *soothing* is the calm that comes over the soul in the quiet of a summer's eve!

How *comfortable* are the domestic arrangements of a winter's fire-side in an amiable family!

There is a time when factions, by their vehemence, *confound* and disable one another.

His generosity was too *warm* to be cooled by these prudential considerations. Or, too great to be *diminished*.

Hope, the *cheering* star of life, darts a ray of light through the thickest gloom.

Men who are rich and avaricious, *drown* themselves in a spring which might have *watered* all around them.

It is not from this world that any *ray* of comfort can *proceed*, to cheer the gloom of the last hour.

My affection is such that time cannot set it aside. Or, the warmth, &c., that time cannot *cool* it.

He was a sword to his foes, and a *buckler* to his friends.

His learning illuminates all he says, and *dissipates* the darkness from every subject he treats.

What a cold heart she has! It *petrifies* me whenever I approach her.

An idle person placed in the midst of so many active bustling people seems a *nullity*.

Give me a resting place for my fulcrum, and I will *move* the globe.

He chatters senselessly, like a *fool* as he is.  
 Laws are not intended to control the good, but to *restrain* the bad.  
 If you smile on me, I care not for the *frowns* of the rest of mankind.

## Page 55.

Liberality, like the sun, spreads *bounty* on all around.  
 Mercy is the brightest jewel that sovereigns can *wear*.  
 Old father Thames looks very pleasant at this point.  
 The true motives of our actions, like the real pipes of an organ, are usually concealed, while we place in the front for show the *gilded* and *hollow* pretexes.

Let us be careful to *suit our sails to the wind and weather*, and to steer our vessel aright, that we may avoid the rocks and shoals which lie everywhere around us.

I *restrain* my struggling muse with difficulty, who longs to *rise* into a bolder strain.

Erasmus *stemmed* the wild torrent of a barbarous age.

The good man has his clouds that intervene ; clouds that may dim his sublunary day, but cannot *darken*.

Since the time that reason began to exert her powers, thought, during our waking hours, has been active in every breast, without a moment's suspension or pause. The current of ideas has been always *flowing*. The wheels of the spiritual engine have *circulated* with perpetual motion.

What an anchor is to a ship in a dark night, on an unknown coast, and amidst a boisterous ocean, Christian hope is to the soul when *distacted* by the confusions of the world. In danger, it gives *security* ; amidst general fluctuation, it affords one fixed point of *rest*.

Can the stream continue to *flow* when it is *cut off* from the fountain? Can the branch *flourish* when *torn away* from the stock which gave it nourishment? No more can dependent spirits be happy, when *deprived of* all union with the Father of spirits and the Fountain of happiness.

The man who has no rule over his own spirit, possesses no *defence* against *dangers* of any sort. He is open to every insurrection of ill-humour and every *invasion* of distress. Not so with the man who is employed in regulating his mind. Such a one is making provision against all the accidents of life. He is erecting a fortress into which, in the day of *danger*, he can retreat with *safety*.

THE END.

THE MANUAL OF LOGIC *is nearly ready for press, and  
will be published as soon as possible.*











THE  
JOURNAL OF THE  
ROYAL ANTHROPOLOGICAL INSTITUTE

VOL. LXXV. PART 1.  
1945.

Published by the  
CAMBRIDGE UNIVERSITY PRESS

Printed in Great Britain by  
CAMBRIDGE UNIVERSITY PRESS

London and New York

Cambridge, Massachusetts

and 32, Avenue du Port-Royal, Paris

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CAMBRIDGE UNIVERSITY PRESS

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